Vogue



NEW YORK
FASHIONS
MAY 1 1931
PRICE 35 CENTS

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★

WHO'D BLAME A YOUNG BATHROOM FOR BRAGGING A BIT IF IT OWNED SUCH A SMART AND LOVELY TROUSSEAU . . . THE primrose bath set

TIME was when the bride laid away her new towels in neat but uninteresting piles—and considered the matter well settled.

No more, praise be! This year's wide-awake woman—married or single—insists on this year's fashions in the bathroom. Really becoming colors, really decorative designs. And . . . this year, tri-tone towels are with us, *very much* with us.

They come in new and nicer all-over patterns that combine two winning colors with white. Both sides are right sides—one lighter, one brighter. And there are wash cloths and bath mats to match, of softest terry from hem to hem. All easily acquired at any smart store, separately and in *very* handsome seven-piece sets—at small cost.

This beauty cure is quick, simple and sure! You'll find styles to please every one. The right idea for Aunt Jane, the best bet for Uncle Joe, special toy-time patterns for baby cousins, and just what you want for yourself. Thrilling towels at thrifty prices—quite in the spirit of '31.

These are Cannon towels, and therefore ready for a job of work. They are soft but tough, fair but not frail. Cannon cotton is a longer and finer fiber, Cannon weaves are close, even, firm. Impartial tests for absorbency, wear and value showed that a Cannon towel excels all others in its class—excels at all points.

If you want to be sure—of everything, look for the Cannon label when you shop for towels. Most smart women do. . . . Cannon Mills, Inc., 70 Worth Street, New York City.



THE PERFECT GIFT for this year's bride-to-be! New Cannon ensemble sets contain matching bath towels, guest towels, wash cloths and bath mat—tied with ribbons and wrapped in transparent Cellophane. Smart stores will show you a good selection of gay, all-over patterns in soft pastel shades. Prices for seven-piece sets range from $4 to $7. Extras may be bought separately, for as little as 59c for the bath towels. (There are other Cannon styles, to suit any taste—from 25c to $2.50 each.)

THE WINNING COLORS *of the new Cannon towels were not decided in a hurry—or at random. They run the range of the rainbow's primary tones. The exact shades were selected by an eminent stylist, after careful study of the new colors in bathroom tiling, tubs, toiletries and furnishings. The six soft Cannon pastels harmonize each with each and blend beautifully into any correct color scheme.*



PRIMROSE . . . *one of the new tri-tone reversible designs created by Miss Virginia Hamill, internationally known stylist. These designs combine peach with turquoise, maize with jade or rose with orchid. Other Cannon towels offer the same soft tones singly, in all sorts of patterns, down to white with a single stripe.*

CANNON TOWELS

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

JEWELRY AND SILVERWARE

Noted for Quality
Moderately Priced

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

Loveliness is too precious for *guess-work*

If your skin is to reflect that clear, fresh look of youth — so essential to loveliness — one thing you must do. Select the Preparations you are *certain* will meet the needs of your skin—and use them faithfully.

FRANCES DENNEY has made this easy for you. She has created Treatments and Preparations for each type of skin — and for each skin condition — that you can rely upon completely.

The entire lifetime of MISS DENNEY has been devoted to the science of skin care. The result is that her Methods and Preparations represent the most effective system of Skin Treatment available to the modern woman.

Herbal Cleansing Cream: Doubly penetrating—yet so gentle in its action that it may be used on the most sensitive skin $1, $2, $3.50, $6

Herbal Texture Lotion: A deep-pore liquid cleanser that also refines the skin. Removes oiliness—and is wonderful for that quick freshening-up in the morning and during the day . . $1.50 and $2.50

Herbal Skin Tonic: Contains rare and precious herbal extractions that revitalize the cells, restore active circulation and leave the skin freshened and invigorated . . . . . $1 and $2

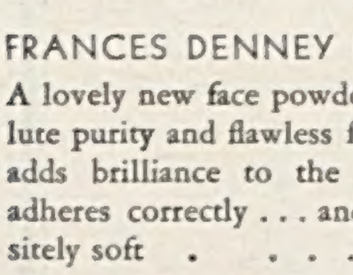
Herbal Oil Blend: Very dry skin responds gratefully to this soothing Preparation. It is a deep-tissue builder—and marvelous for the "worn" look caused by the stress and strain of modern life . . . $5

Herbal Astringent Cream: A soft, fluffy cream with astringent qualities. A thin application protects the skin and serves as a splendid base for powder $2.50



FRANCES DENNEY POUDRE

A lovely new face powder of absolute purity and flawless fineness. It adds brilliance to the skin . . . adheres correctly . . . and is exquisitely soft $1.50



FRANCES DENNEY LIP STICK

A marvelous new lip pomade—in a slender case of silver with green enamel. Indelible, invisible, soothing and protective . $1.50

DENNEY & DENNEY
PHILADELPHIA—NEW YORK

FRANCES DENNEY « HERBAL PREPARATIONS

VOGUE
May 1st, 1931

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Vol. 77, No. 9
Whole No. 1411



BONWIT TELLER
FIFTH AVENUE AT 56th STREET
NEW YORK
PHILADELPHIA
PARIS LONDON

Chic by the Seaside

A . . . stunning beach pyjamas of dotted jersey...trousers, bolero jacket and belt 49.50

Two-piece jersey swimming suit in contrasting colors, worn underneath 25.00

B . . . belted one-piece jersey bathing suit with beret and cardigan coat . . . exemplifying the tri-color fashion for the beach . . 25.00

C . . . the swimming suit one cannot do without...one-piece jersey, with striped top and plain trunks . . . in high-waisted effect 12.50

D . . . over-all pyjamas of dotted linen, with solid color linen bolero . . . a fashion as charming as it is highly practical . . 19.75

Beach Costumes . . . Eighth Floor



OH LUCKY BRIDES OF 1931!

Of course you prefer sterling. Of course you picture the perfect table hospitably agleam with really lovely solid silver. And you couldn't have chosen a happier year to acquire it!

Towle sterling is priced lower than it has been for years. Even modest budget-planners are deciding that they can't afford to postpone sterling, at its present cost. And brides who were figuring on "just sterling necessities," to start, are finding they can have a larger set for the same expenditure.

So, if you've been wistfully visioning your own table not quite as complete as you'd like it—well, you need only visit your jeweler to discover how wrong you were and how lucky you *are*. And it's a very good idea to take along your most devoted relative while you choose your Towle pattern. For, with prices what they are, it's almost sure to lead to a beautifully harmonious tea or coffee service in your chosen design!

TŌWLE

STERLING SILVER EXCLUSIVELY



Let Emily Post help you plan your wedding! She's written tons of good advice into a fascinating little booklet. Here's the way to get it.

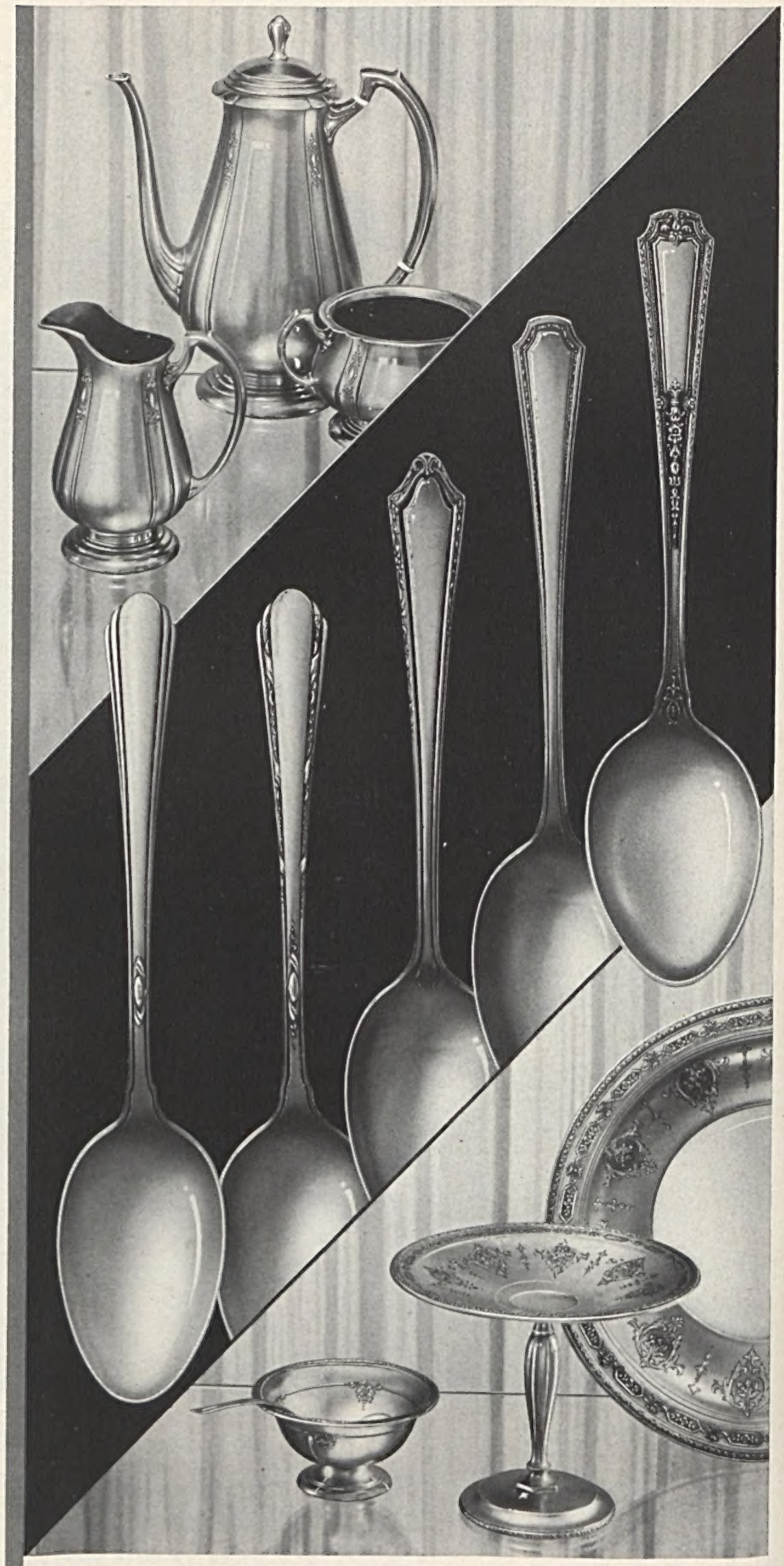
The Towle Silversmiths, Dept. K-5, Newburyport, Mass. I enclose 25¢ in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."

Name_____

Address_____

City & State_____

My jeweler is_____



New prices for the patterns shown above!

(Left to right)

Lady Diana, 6 teaspoons	$ 8.50
Chased Diana, 6 coffee spoons	$ 6.50
Virginia Carvel, 6 salad forks	$16.00
Lady Constance, 6 butter spreaders	$12.50
Louis XIV, 6 bouillon spoons	$11.50

(above, top)
A serenely beautiful after dinner coffee service matching your Lady Diana flatware. Three pieces, $200.00.

(above, bottom)
In the Louis XIV pattern

Fruit salad bowl	$45.00
Tall compote	$27.00
Sauce bowl, $15.00—and ladle	$ 2.75

BEST'S HAS THE *PRETTIEST* SUMMER FROCKS FOR GIRLS

Exclusive Best models in exclusive Best materials

All these frocks are washable and fast color



MODEL 11—*Our exclusive Sudanette piqué frock in white, peach, blue or apple green with white trimming. Sizes 8 to 14.....5.95*
Panama hat with plaid band.....6.50

MODEL 12—*Everfast dotted dimity in rose or blue with large white dot and white collar and cuffs. Leather belt. Sizes 8 to 14.....2.95*
Panama hat with ribbon band 9.75

MODEL 13—*Imported chiffon voile with bands of net insertion on pleated collar. Peach, nile, maize, orchid or white with velvet ribbon sash. Sizes 6 to 12.....6.95*
Bangkok hat with ribbon band 8.50

MODEL 14—*English tobralco cloth in white with vivid wild flower printed design, and red velvet sash. Blanket stitched edges. Sizes 10 to 16.....7.95*
Rough straw hat with field flowers 4.75

MODEL 15—*Imported dotted swiss with hand hemstitched white voile collar. Pink, light blue, orchid or white. Sizes 6 to 12.....7.95*

MODEL 16—*Handkerchief lawn frock in blush pink or light blue with white collar and tab. Sizes 8 to 14.....5.95*

MODEL 17—*Flowered dotted swiss frock with white ground rose or blue pattern. Bertha collar of white with pleated swiss frill. Sizes 10 to 16..7.95*
Panama hat, two tone linen band 9.75

MODEL 18—*Everfast dotted dimity frock with pleated frill of white dimity. Rose, blue, maize, or orchid with white dot. Sizes 8 to 14.....3.95*
Panama hat with piqué band 9.75

Best & Co.

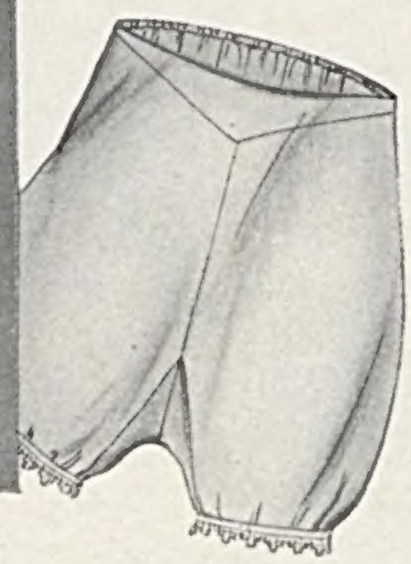
Fifth Avenue

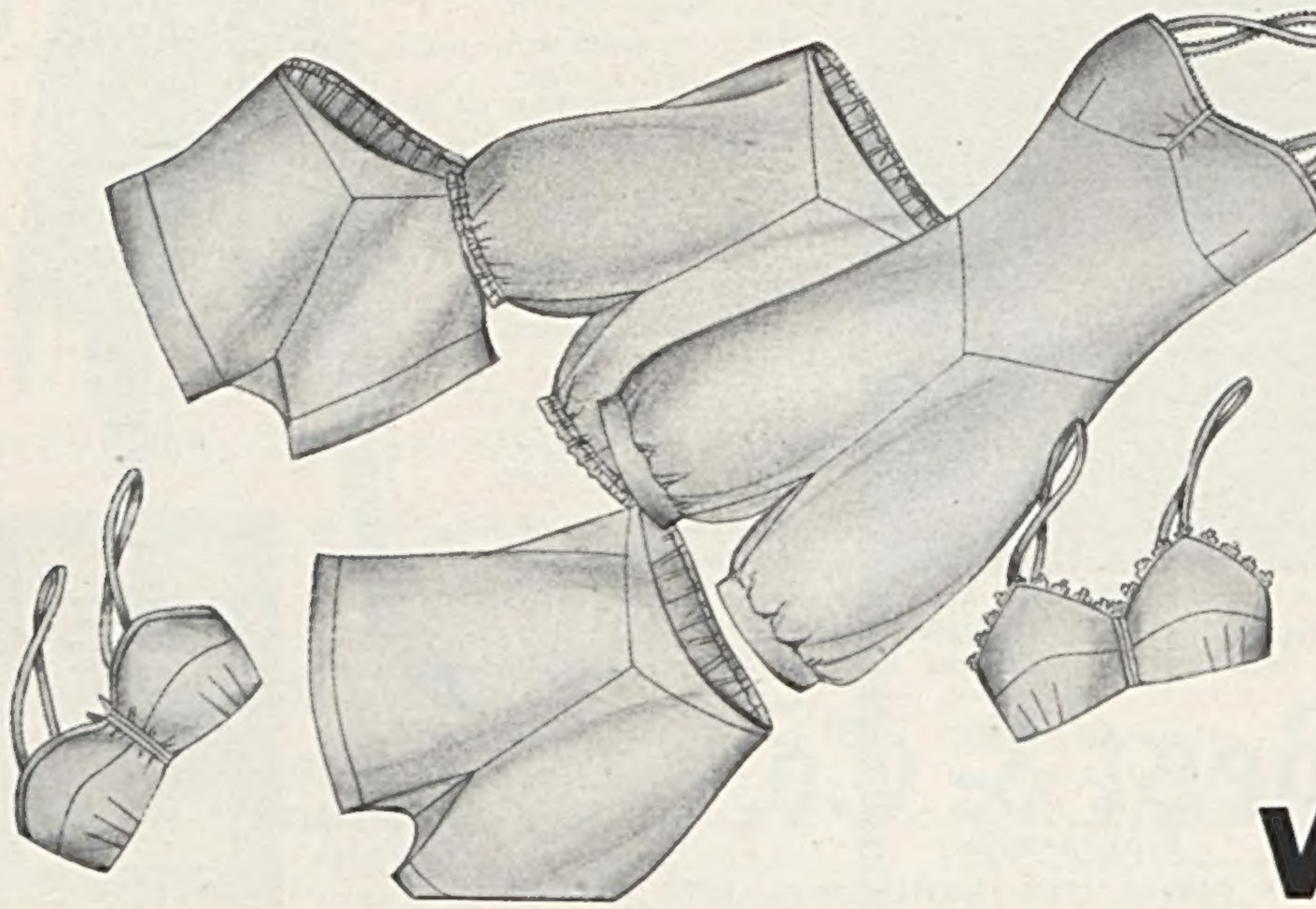
SUBURBAN STORES AT GARDEN CITY, MAMARONECK, EAST ORANGE

MAIL ORDERS FILLED

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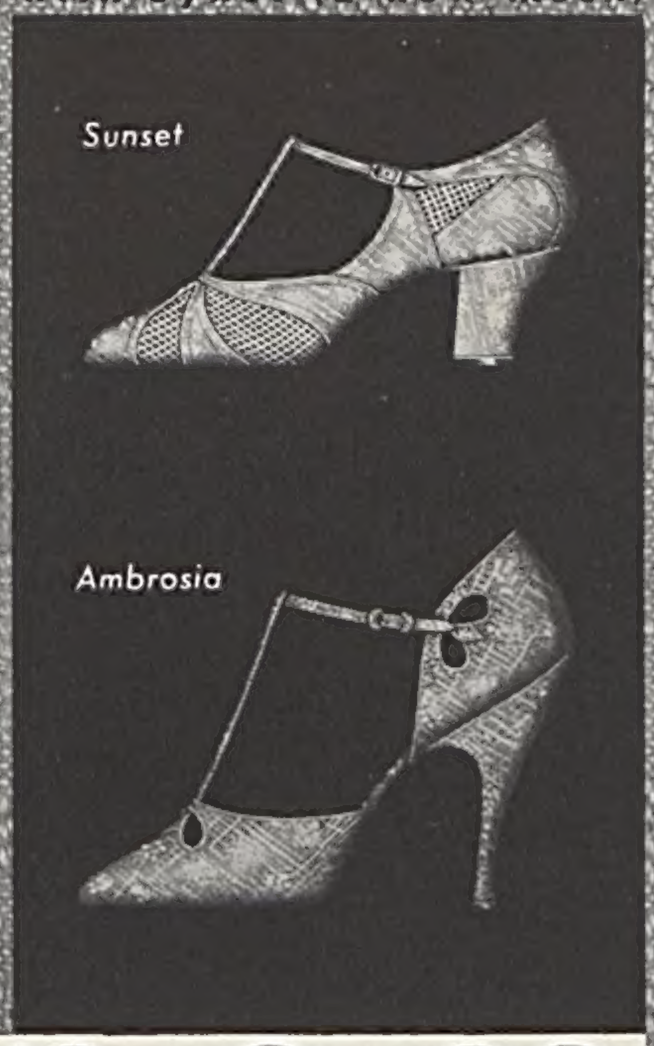
there is enduring beauty in the fabric and fit of these beguiling Underthings that beckon, with a practical gesture, lithe-limbed sparkling youth.

Bandeaux . . . Briefs . . . Vests . . . Bloomers . . . Panties . . . Soutenir Foundation Garments . . . of Pure Dye Silk . . . Glovesilk Mixtures and All-Bemberg from Vanity Fair Silk Mills, Reading, Pennsylvania.

Available at Leading Stores

vanity fair

Tussanam . . . or Tussanam with Synet (a new mesh)



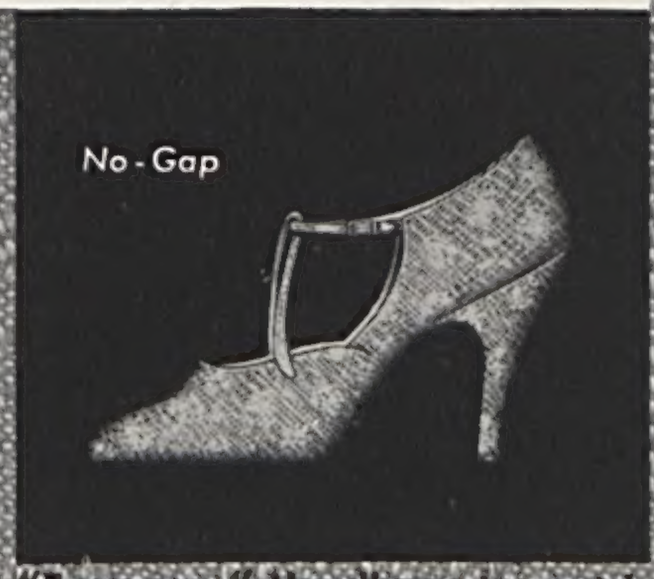
TUSSANAM

The great Designer, RODIER, *has created this stunning new fabric exclusively for* I. MILLER

Partly linen . . . partly silk . . . wholly chic! Not in many seasons has one shoe fabric so dramatically captured the smart world's fancy. Rodier's "Tussanam," exclusive with I. Miller, promises to be the fashion sensation of summer! It boasts the crisp coolness of linen . . . the damask-like texture of silk. It is effective on the side lines, charming at tea, perfect for not-too-formal evening affairs. Do you wonder I. Miller is featuring "Tussanam" in scores of exquisite summer shoes?

I·MILLER

INSTITUTION INTERNATIONALE



"Tussanam" Handbags to match . . . And I. Miller Hosiery to wear with "Tussanam" Shoes . .

I·MILLER
Beautiful Shoes

A MOTHER . . .
energetic as a debutante



TIRED moments add years to the way you feel and the way you *look* . . . Avoid them! Eat a few pieces of Schrafft's candy when you begin to tire. Notice how quickly it revives you. Pure candy drives away fatigue — this is the latest verdict of science. You've eaten Schrafft's for its delicious flavor — now eat it as a healthful source of *quick energy!* Available everywhere, 60c to $2.00 the pound.

★ Every day thousands of healthy people buy Schrafft's Candy in the famous Schrafft's Stores and Restaurants—and they eat this delicious energy-food to fight fatigue and guard health.

Selected Candies and Chocolates

SCHRAFFT'S belongs in the picture of ★HEALTH

W. F. SCHRAFFT & SONS CORPORATION • *New York and Boston* • OWNED AND OPERATED BY FRANK G. SHATTUCK COMPANY



The chiselled charm of the classic tailleur . . . How happily it adapts its chic to active sports! This Golflex suit cuts its skirt and back-belted jacket in kitten-soft Jonetta . . . The cream knit gilet repeats the vogue for feather-light wools . . . In airway blue, porcelain blue, pistachio, dusty rose, gull grey, and white . . . $35.

Beruffled pin-plaited cuffs and neckline gaily distract from the daring simplicity of this clear, pale frock with brilliant-toned jacket . . . Light blue with navy jacket, eggshell with sparkling green, beige with Zulu brown, dusty pink with brown, summer leaf with foliage green, and white with black . . . . . $35.

Created and distributed in the U. S. by Wilkin-Malito, Inc., 500 Seventh Ave., N. Y. C., and in Canada by Gould Samuel & Co., Ltd., Montreal . . . Sold by all Golflex dealers . . . In New York, exclusive with THE TAILORED WOMAN, Fifth Avenue.

© Wilkin-Malito, Inc., 1931

GOLFLEX

Worn off the face, this lovely cloche—brimmed panama, with its patent leather lacing and tiny bow, will cover your fair head in smartest fashion during all the sunkist days!

$15

Manya Roberti, appearing in the popular New York stage success "You Said It". Photograph by Wynn Richards



KNOX

KNOX *interprets the Panama for Summer Wear*

One naturally expects Knox to achieve perfection in panamas. And Knox does. As is definitely displayed in this charming little summer bonnet made of fine Toquilla straw fibres that are specially cultivated for Knox Panamas!

Knox hats—for both men and women—are on sale at smart shops from coast to coast. The label of Knox is your assurance of originality and exclusiveness. In New York City, Knox hats can be purchased at the following shops: 711 Fifth Avenue; Madison Avenue at 57th Street; 452 Fifth Avenue; Roosevelt Hotel (Madison Avenue at 45th); and 161 Broadway, in the Singer Building.



PICK *ONE!*

*

PICK *TWO!*

* *

B. Altman & Co.

is the *only* one to have them

PICK one! Pick two! Follow your heart, and you'll have all four! Awfully nice people are buying them early for more than one good reason.

Their exquisite hand work was done abroad. Such feminine details are top fashion now.

They are so wistfully soft around neck and bodice. That's young and kind of a frock.

Their fabric is Veloric . . . an amazing new stuff with perfect playtime manners. It looks like cashmere, but it's really rayon . . . this new Du Pont spun rayon. It will wash. It is cool. And it simply doesn't crush in action.

A1 *An imported one-piece frock with nosegays embroidered in harmonizing pastels. Colors: white, maize, or aqua. Sizes 14-16-18-38-40. . . . . $13.75.*

• • •

A2 *A sleeveless dress and jacket with hand-appliqué and piping in contrasting tones. Colors: maize, white, or powder blue. Sizes 16-18 38-40. $19.75.*

• • •

A3 *Hand-turned scallops on a one-piece frock. Colors: tea rose, powder blue, or white. Sizes: 14 to 20. . . . $16.75.*

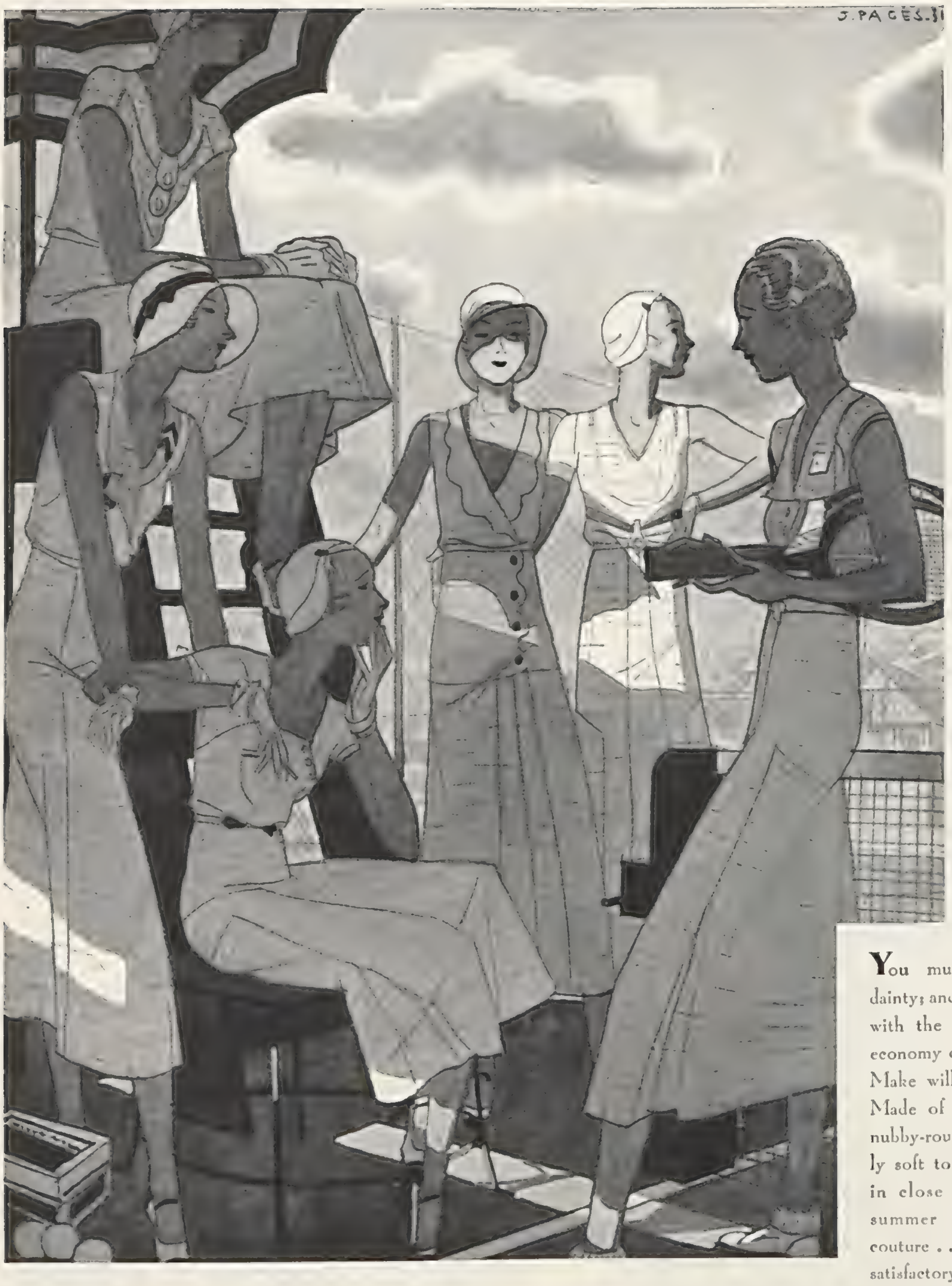
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A4 *Many rows of stitching give crisp youth to this two-piece frock. Colors: maize, aqua, or delicate flesh pink. Sizes 14-16-18-38-40. . . . . $10.75.*

MAIL ORDERS TO B. ALTMAN & CO.
FIFTH AVENUE, NEW YORK CITY

DUPONT RAYON
REG. U.S. PAT. OFF.

DU PONT RAYON COMPANY
2 Park Avenue, New York City



You must keep cool looking; dainty; and smart. If your mind runs with the trend of the times the economy of these frocks by Queen Make will appeal to you as well. Made of fashionable shantung — nubby-rough in texture but sublimely soft to the touch . . . designed in close accord with the new summer notes of the French couture . . . washable in the most satisfactory sense of the word . . . wearable, whenever you want to turn out at your best — for an afternoon of bridge, for morning shopping, for all-day summer sports.

$5.95

In sizes 14 to 44, at stores that feature best values in fashionable clothes. If it is more convenient to write to us, we shall be glad to tell you where you may see them.
The House of Queen Make, 1350 B'way, N. Y.

SHANTUNG FROCKS BY

Queen Make

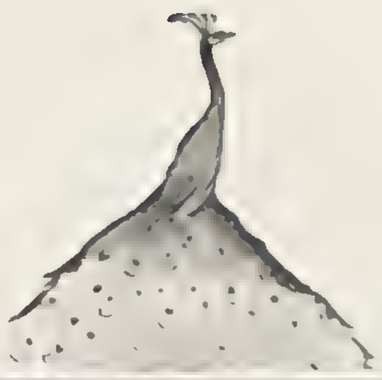
give you fashion's answer to your important summer needs

Annisse . . . smartly combining two leathers . . . white buck, with tip and foxing bands of black and white Java Lizard . . . a Cuban heel.



Theresa . . . in pale kid . . . a delightfully new strap effect running under the instep . . . high of arch and slender of heel.







Summer . . . and country club afternoons. To be smart is to be gay . . . and feminine. To affect new colors, new materials, new contrasts. A white linen dress with a dark jacket . . . a white "paper" panama . . . and *Annisse*, like this season's spectator sport clothes, engagingly feminine, a bit formal.

When heels are high . . . the frock chiffon or lace . . . then *Theresa*, with an intriguing strap under a high arch. Or *Maydell*, pretending to be a sandal . . . charming and so *wearable*.

Maydell . . . very small cut-outs and two tones of kid artfully suggest the sandal . . . so important for the coming Summer season.



PEACOCK Shoes

You will find most Peacock Shoes priced from $10 to $12.50



KLEINERT'S

is the "inside-out" of *smartness!*

First—those sleek, slim figure lines! That's the happy result of a Kleinert's Featherweight Reducer with V-shaped hidden boning over the diaphragm. *Then*, the unwrinkled smoothness of the skirt—due to a dainty bit of Kleinert's Sanitary Lingerie.

And—the fastidious freshness of underarms perfectly protected by Kleinert's Dress Shields to keep the gown from ever looking "weary".

If smartness could be turned "inside-out", if one could know the intimate reasons for the good-grooming we all admire, how often they could be summed up in the one word "Kleinert's"—your guarantee of perfection in Fashion's indispensable accessories.

Any good notion counter can show you a wide assortment of Kleinert's merchandise—be sure to see the name.

***"A"** Your Kleinert's Dress Shields can be cotton- or silk-covered; flesh, white, or colored to meet the requirements of the dress. **"B"** A Kleinert's Apron, Step-in, or Skirt with perfectly rubberized panels, may be tailored or trimmed to suit your taste. **"C"** Choose Kleinert's Featherweight Reducer—(weighs less than eight ounces)—or any other preferred style—all lined with soft, absorbent cotton mesh; from $4.50 up.*

Kleinert's
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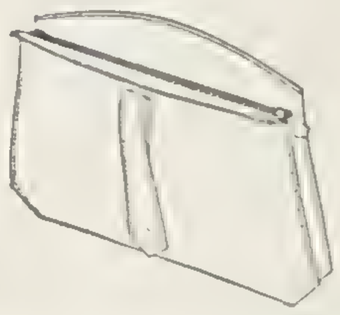
STYLE HEADQUARTERS: *30, rue Joubert, Paris* EXECUTIVE HEADQUARTERS: *485 Fifth Avenue, New York*

PRENTICE FASTENERS ARE MADE FOR A QUICK-STEPPING WORLD!

Ladies no longer languish! Buttons, hooks, ties, even snaps are too slow! Our quick-stepping modern world demands the modern fastener—and PRENTICE is its name! • The smartest handbags, the staunchest travel bags, the best-fitting overshoes appear with Prentice Fasteners. And all the gayest young things in town and country are telling each other about the *convenience* and *fun* of sport clothes smartly fastened the Prentice way. • But be sure the fastener on your accessories is really a PRENTICE. Look carefully for the name on the "pull" because Prentice is the strongest, most *dependable* fastener made. It is absolutely rust-proof, opens and closes with the greatest ease, and actually works *better* the longer you use it.



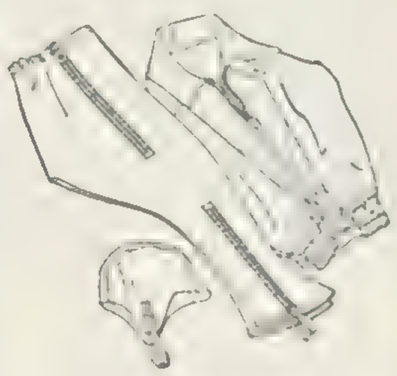
Prentice Fasteners are a fashion feature of this season's sport and beach clothes.



The contents of your handbag will never be spilled out and lost if it fastens the modern Prentice way.



Prentice Fasteners slide easily in any kind of weather—they're guaranteed rust-proof.



Mothers and youngsters are agreed that play suits with Prentice Fasteners are wonderful time and temper savers!

PRENTICE PRESTIGE POINTS

A fastener *Famous* for strength. *Rust-proof.* Launders perfectly. *Smooth* outside surfaces. *Flexible* and *Easy* to use.

THE G. E. PRENTICE MFG. CO., NEW BRITAIN, CONN., U.S.A.

Manufacturers, for twenty years, of
"Personal Hardware" and Distinctive Metal Goods

NEW YORK OFFICE:
200 Fifth Ave.

CHICAGO OFFICE
120 S. LaSalle St.

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DOLLIVER & BRO.
Seattle Portland San Francisco Los Angeles

PRENTICE

Dependable Slide Fasteners

[*In Canada*—THE ROYAL FASTENER]
COMPLETE PATENT PROTECTION

★

PECK & PECK

SPORTS FASHIONS

ADOPT COOL

CELANESE

CREPE MALIKA

When you see this little frock, you will agree with Peck & Peck—and who should know better—that there is nothing smarter than Celanese Crepe Malika for the simple sports outfit. Light in weight and cool as a breeze, the rich, dull texture of Celanese Crepe Malika brings out to perfection the trimly tailored details so important to the success of all sports fashions. And it has serviceable qualities that are equally appealing. Fabrics of Celanese have a natural, luxurious suppleness—entirely free from loading . . . they are not injured by dampness or perspiration...and their softly brilliant colors are unusually fast.

CELANESE
TRADE MARK REG. U. S. PAT. OFF.
FABRICS

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York City.



Pin tucks, pointed scallops and inverted pleats are three ways to smartness in this one-piece sports frock of Celanese Crepe Malika, nipped-in and belted at the normal waistline. The scarf is separate. Colors: White, Beige, Turquoise, Opal Pink. Attractively priced at **$19.50**

At the following PECK & PECK Shops: NEW YORK • PHILADELPHIA • BOSTON
WELLESLEY • CHICAGO • MINNEAPOLIS • DETROIT • ST. LOUIS

TAKE YOUR VACATION IN *EUROPE* . . . IT NEED COST NO MORE!

Pictorial impressions by Helen Wills

Helen Wills, a passenger on the White Star liner Majestic *last summer, illustrated the incidents which impressed her. This is one of a series.*

Her comment:
"*The young lady is playing a favorite game on shipboard—deck golf. At the same time she is enjoying the sunshine and fresh sea air.*"

Helen Wills





SAILING WITH THE SMART WORLD . . .

Strolling along the Bois de Bologne . . . riding in Hyde Park . . . sunning on the beach of Antibes . . . everywhere the smart world tarries there will be seen the travelers who voyage via *White Star, Red Star* or *Atlantic Transport* ships. For the hasty crossing or when voyaging de luxe to England and the Continent there are the *Majestic*, world's largest ship, *Olympic, Homeric* and *Belgenland*.

When an ocean trip of a week can be enjoyed favor goes to the *Minnetonka* or *Minnewaska*. And when economy rules the travel budget the *Britannic*, world's largest cabin liner, *Adriatic, Baltic, Cedric* and *Lapland*. Also Tourist third cabin rates as low as $105—and only $120 (up) on the popular steamers *Pennland* and *Westernland*, whose entire former cabin accommodations are devoted exclusively to "Tourist."

30 Principal Offices in the U. S. and Canada. Main Office, No. 1 Broadway, New York. Authorized agents everywhere.

WHITE STAR LINE • RED STAR LINE • ATLANTIC TRANSPORT LINE
INTERNATIONAL MERCANTILE MARINE COMPANY

THE CONDÉ NAST TRAVEL DIRECTORY

CALIFORNIA

Hollywood

Hollywood Plaza. The most convenient hotel in Hollywood. Attractive, modest and homelike, with excellent cuisine. Reasonable rates. Write for booklet.

La Jolla

Casa de Mañana. Distinctive, modern, excellent cuisine, steam heat. Golf. Beach Club, all sports. Hour from Agua Caliente. Booklet.

Long Beach

Hotel Virginia. One of California's finest hotels. Spacious lawns. Overlooking Pacific Ocean. All recreations. American Plan. Unexcelled Cuisine. Golf.

Los Angeles

Alexandria Hotel. Internationally famous. Splendid downtown location. Single with bath, $3 to $8; double with bath, $4 to $10. Special weekly rates, etc.

Pasadena

Constance Hotel & Apartments. A new fireproof European Plan Hotel of distinction. Conveniently located. Reasonable rates.

Vista del Arroyo Hotel and Bungalows. In the beautiful westerly residential section. On brink of Arroyo (canyon). 400 rooms. Open all year.

Santa Barbara

El Encanto Hotel. California's most delightful hotel and bungalows. On the Riviera overlooking sea and mountains. Excellent cuisine. Golf, Riding.

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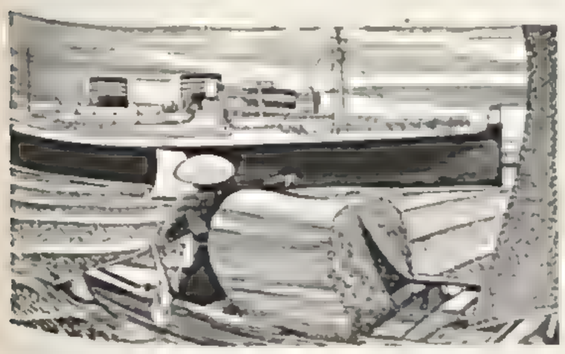
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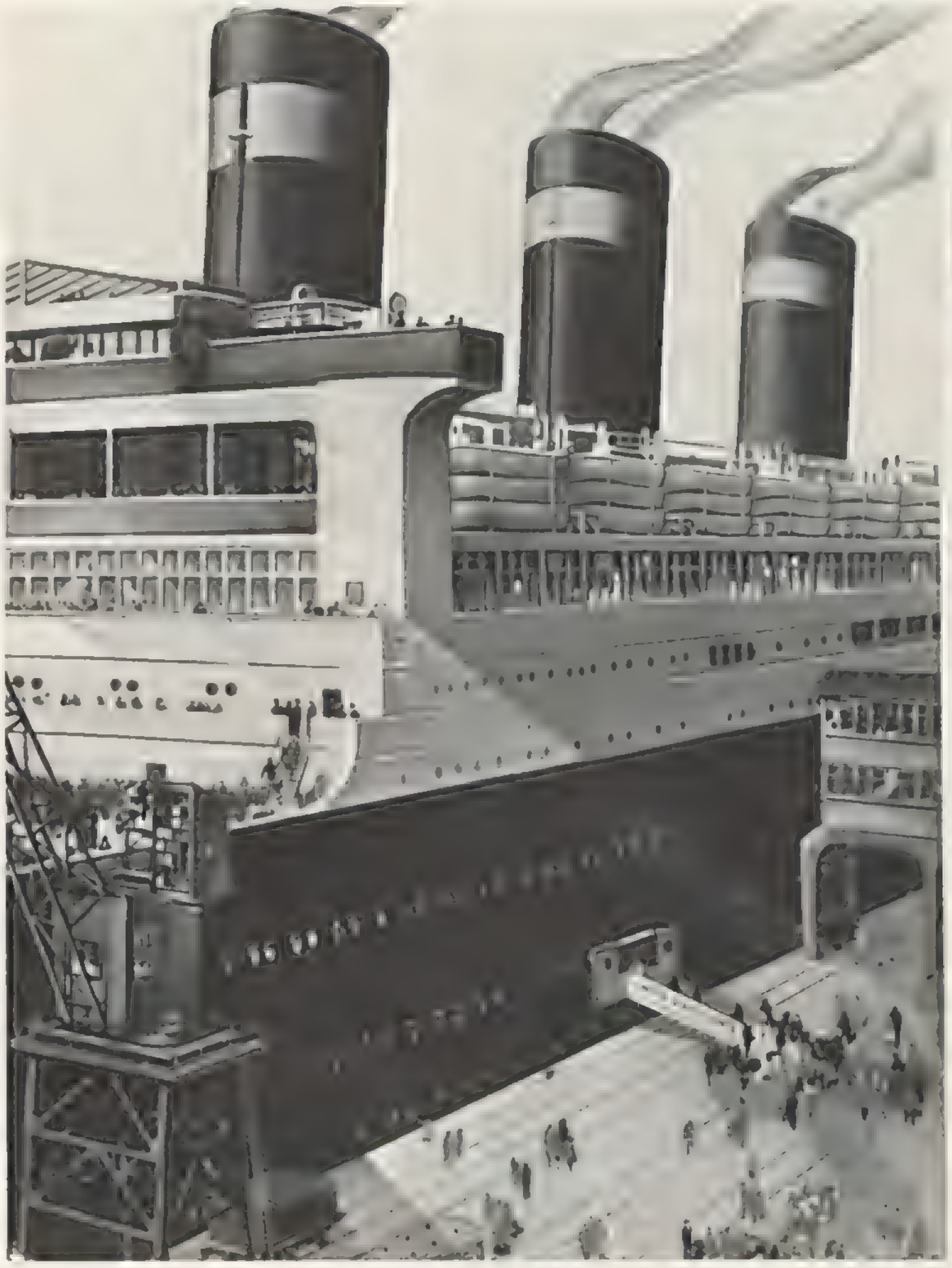
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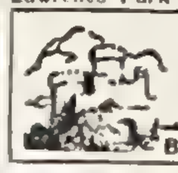


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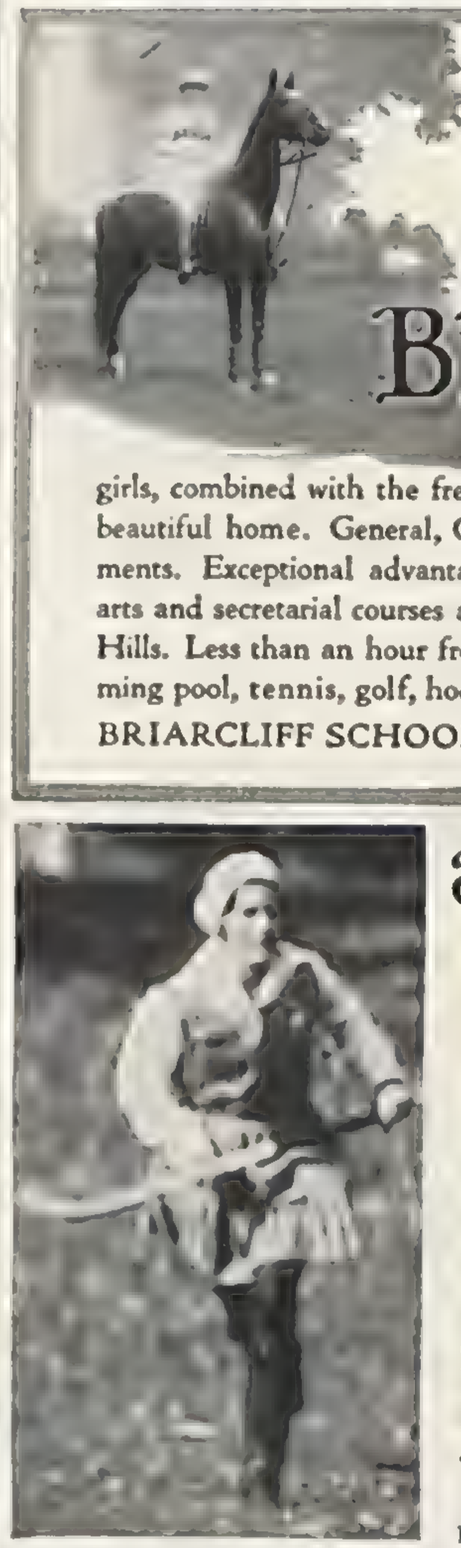
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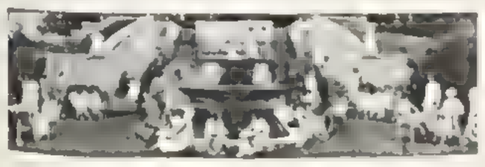
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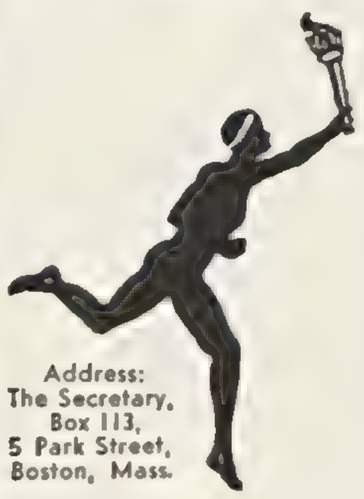


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Borden—On March 13, to Mr. and Mrs. Lambert L. Borden (Florence A. Richardson), a daughter, Ann Borden.

Corbin—On March 18, to Mr. and Mrs. R. Beverley Corbin (Lucy Elliot), a son.

French—On March 11, to Mr. and Mrs. Cedric C. French (Elizabeth H. Pritchard), a son, Cedric C. French, junior.

Lowery—On March 15, to Mr. and Mrs. Marklove Lowery (Dorothy Applegate), of Utica, a daughter, Dorothea Lowery.

Maganini—On March 10, to Mr. and Mrs. Quinto Maganini (Margaretta Kingsbury), a daughter.

PHILADELPHIA

Lippincott—On March 11, to Mr. and Mrs. Bertram Lippincott (Elsie duPuy Hirst), a daughter, Joanna Wharton Lippincott.

Robbins—On March 3, to Mr. and Mrs. George A. Robbins (Eleanor Hart), a daughter, Virginia Robbins.

DEATHS

NEW YORK

Bliss—On March 12, Lizzie P. Bliss, sister of Cornelius N. Bliss.

Macdonough—On March 14, Joseph M. Macdonough, husband of Jessie Tutt Macdonough.

Miller—On March 21, Leverett Saltonstan Miller, husband of Susan Goldthwaite Miller.

Peters—On March 17, William Richmond Peters, father of Thomas McClure Peters.

Williston—On March 15, James R. Williston, husband of Sophia Morton Williston.

BALTIMORE

May—On March 20, George May, brother of Colonel Henry May, of Washington, D. C.

BOSTON

Barnes—On March 18, Anne Hampton Barnes, sister of John H. Barnes, of Philadelphia, Pennsylvania.

Curtis—On March 13, Louis Curtis, husband of Fanny Richardson Curtis.

BUFFALO

Jones—On March 11, Melodia Blackmarr Jones, mother of Grace Jones Stewart.

CHICAGO

Revell—On March 13, Alexander H. Revell, husband of Maude Richardson Revell.

PHILADELPHIA

Markle—On March 19, Alvan Markle, husband of Mary Dryfoos Markle.

(Continued on page 106)

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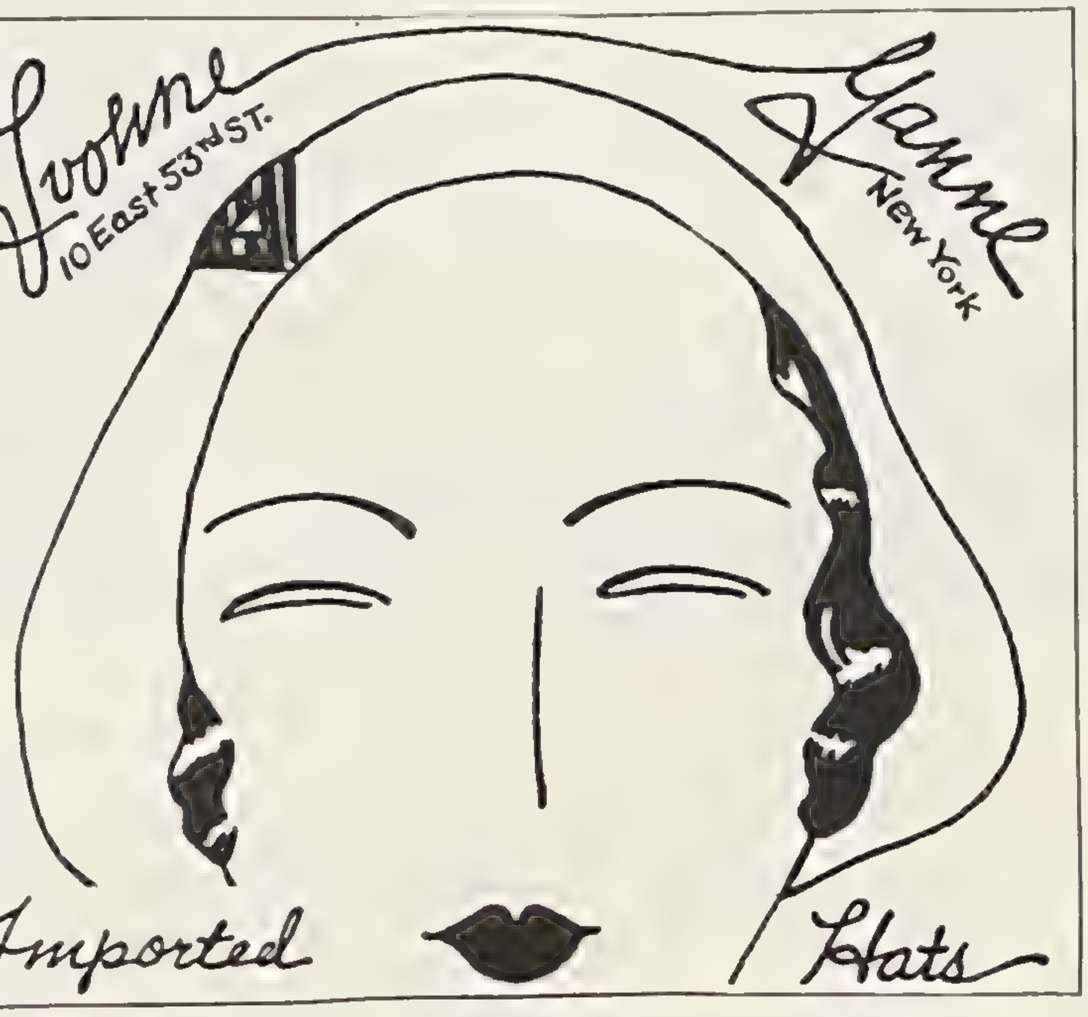
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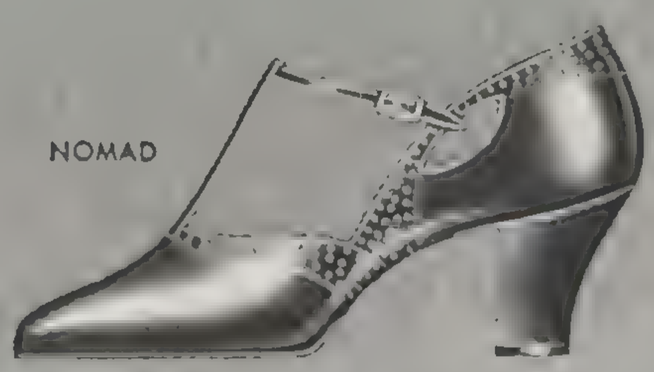
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MAY 1, 1931

NEW YORK FASHIONS



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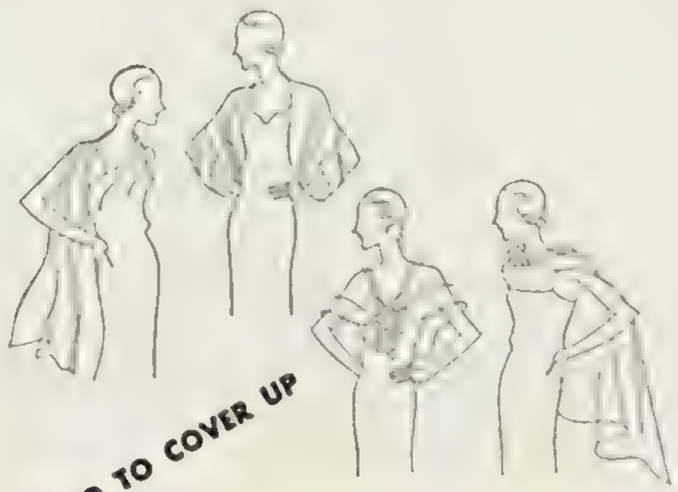




VOGUE'S-EYE VIEW OF THE MODE

New York has stepped out of her sartorial swaddling clothes. We no longer accept the mode in its entirety, swallow it gaily in one big gulp. From the wealth of ideas that Paris evolves, we sift out only the lines that suit our dynamic activity, the fashions that fit best into the American scene. If some one tells us that no Frenchwoman wears prints, we shrug our shoulders and order several to carry us through our sweltering summers. We may admire the wool dresses, but we pass them by unless they are cooled off to suit our August days. The smartest dress in the world is not smart if it has no relation to the life it leads. We used to strive to look like Parisiennes. We are striving now to look like what visiting foreigners mean when they say "The American woman is the smartest in the world." The day is near at hand when we shall be creative enough to give up striving absolutely, and simply be.









VON HORN

HER HIGHNESS PRINCESS VIGGO OF DENMARK

• Princess Viggo (once Eleanor Green) wears a Worth ball gown of about 1890, which belonged to her mother. It is part of a large collection made by Princess Viggo's aunts and left to certain museums. This dress is the property of the Brooklyn Museum



The Undying Quality of Style

BY CAROLINE DUER

EVERY period has its perfection. Those who burlesque former decades—as, of course, it is easy enough to do—seem to forget that people of taste and fashion were as tasteful and fashionable in their time as any smart person of the present era and that their lives had a fineness and their clothes a finished chicness not in any way to be surpassed to-day. The choosing of exaggerated, or just poor, examples of one epoch to contrast with the selected best of another is unfair. You have only to look at the beautiful Worth dresses shown on these pages to know that the creations of an artist are artistic, no matter how many years have passed since they left his workrooms. I, having observed the pageantry of fashion for years, feel qualified to affirm it with modest firmness.

New York of the 'Eighties and 'Nineties, and even of the early nineteen hundreds, was a wonderful city in which to wear good clothes. In the first place, they stood out because a comparatively small circle was wearing them, and, in the second, the background of that circle and its leisurely habits were extremely suitable to distinguished dress. Ladies did not insist upon being apparelled for activity when they went into the world of an evening. Indeed, except when on horseback, they did not insist upon it during daylight hours, and visited, walked—even skated, played tennis and golf—in large sleeves of assorted sizes, stiff bustles, and hampering petticoats. Their most brilliant toilettes were, however, naturally on parade at that lamp-lit time when beauty attired itself only to be looked at.

Fashion was at once more stately and more perishable. Such a ball dress as that which Princess Viggo of Denmark is wearing in the full-page picture (and which, incidentally, belonged to her mother, Mrs. James Green, née Hewitt) would have had its tulle tail renewed after every ball and might very well have grown a series of fresh artificial roses during the course of the season. It couldn't have been bundled into a box and sent to the cleaner's. It would have been reconstructed, reembellished, until its dancing days were over. Sometimes, the costumes of one season went to Europe and were entirely rebuilt. Sometimes, they disappeared. In the Hewitt family, they were carefully preserved; opera-cloaks, ball dresses, dinner-gowns, outdoor costumes of all kinds—the wardrobes of these New York ladies were all put away, year after year, to make the very interesting collection left by the Misses Hewitt to their niece, Princess Viggo, for distribution to various New York museums. Some of the dresses are shown here by the courtesy of the Princess.

Costumes of the periods represented were much diversified. One had a morning or walking dress, which was quite different from one's afternoon or visiting dress (though both might be equally uncomfortable), while the dress worn to a dinner-party was quite different from that worn to a ball—different in cut and in material.

And what dinners were given! And what balls! Except for one or two favoured restaurants, society preferred to entertain its friends in its own houses. Hospitality did not consider itself "at home" in hotels. Private ballrooms were quite large enough to contain the number of guests necessary for an agreeable dance; plump pocketbooks purchased the most enchanting favours for cotillions and provided suppers such as are unheard of in this age; privileged persons—not having to work the next morning—could stay as late as they liked with impunity, and did so!

The great houses gave great dinners once a week or so, and, generally, one large evening (or day) reception to take in everybody on their lists, with a smaller, more selective dance to follow later in the season. Moreover, there were opera boxes to be filled on certain nights and little intimate dinners to precede them, just as there are now. The small houses also gave dinners as often as they chose and felt the obligation of keeping up the winter gaiety quite



• Of rainbow silk in yellow, pink, and faint blue is the dress below, made by Worth for Miss Eleanor Hewitt. Property of the Museum of the City of New York
• The fancy-dress costume shown on page 37, made for Miss Sarah Cooper Hewitt to wear at the Vanderbilt ball, was taken from one worn by Sarah Bernhardt as "Roxane." It belongs to the Cooper Union Museum



MISS DUER IN A DRESS OF 1896, FROM THE HEWITT COLLECTION

as much, and did it quite as well, as the larger mansions. Food of the most excellent description was provided. The best chefs were to be found in the kitchens of epicures, not millionaires. Wines were plentifully supplied and appreciatively tasted—used as they should be to complete certain dishes and aid digestion. Dinners were long, however. When you accepted the arm of the man who was to take you in, you knew that for nearly two hours your conversational powers were to be tested and that for eight elegantly combined courses or so you would be tempted with delicacies such as would have rounded out an uncorseted waist in no time. But the figures of that era had restraint forced upon them from the outside in, and, really, it seemed to agree with them.

Balls and parties were gay and varied. Hostesses vied with each other to provide different sorts of entertainment. Perhaps in the hour before supper, actors from some musical comedy would appear in favourite scenes from that comedy, or, during supper, singers representing a troop of gipsies, or a wandering band of Italian street musicians, would suddenly be introduced. During the reign of the cotillion, which always began after supper, favours reached a point of interest and importance hardly to be believed. Ribbons and bells, real flowers and artificial ones, shepherdess hats and crooks, parasols, velvet muffs (which were really chocolate boxes), and charming little bonbonnières of china were carried off in armfuls by those fortunate ladies, married or single, who were considered belles. But if such an armful were deposited for one moment on a chair, a few of the choicest specimens might be found missing when their rightful owner picked them up again. Perhaps, for the sake of that democracy which so many preach and so few care to



VON HORN

THE PRINCESS VIGGO OF DENMARK IN THE GOWN HER AUNT WORE AT THE VANDERBILT BALL IN 1883

practise, it is as well that the heartburning custom of favours to the favoured, and the whole delightful romp of cotillions, picturesque though they were, have ceased.

Among the houses where hospitality showed at its most individual best was the house from whose wonderful trunk room—as large as many a ballroom—come the dresses illustrating this article. Here, at luncheon time, any one might drop in and find a welcome, and the reason that these lunch parties were the pleasantest in the world was because every one who came had *wanted* to come. Invitations accepted long before, as was customary in those days, might, when the time arrived, be just engagements regretted. But ability to select your own day and be sure of agreeable company, at a house celebrated throughout the city for its distinctive charm, was ability to secure yourself the most perfect entertainment.

And the evening parties given there were marked by unusual spirit and richness of invention. The very first time that Clyde Fitch ever had a play produced was in the beautiful red drawing-room of this house. It was the adaptation of a short story in dialogue called "The Opera Box." Private theatricals, given on the permanent stage at the end of the long gallery; musicales, where such artists as Calvé sang; fancy-dress parties of ingenious variety succeeded each other, one or two every winter, and every entertainment was a success. At one of the fancy balls, the guests were requested to come as exponents of some phase of music, and from nursery songs to religious chants, from sleigh-bells to cathedral chimes, from Yankee Doodle to the Marseillaise, the idea was admirably carried out by all.

Sometimes, I wonder whether jazz, suppers of scrambled egg and milk, girls like boys and boys like girls, apartment-house and restaurant life, the rise of the half-educated and undisciplined, and the general levelling of society, has made existence as enjoyable for those who think they were born to enjoy it, as it was once?

However, as I began by saying, every period has its perfection, and to be free, white, (Continued on page 114)



VIONNET—BEST

STEICHEN

• Never in all their long association together have black and white been more successful than to-day. On this crêpe dress, Vionnet masses an overwhelming proportion of white, leaving the skirt and belt in black. Agnès's crocheted silk turban also from Best; gloves of white suède. Jewels from Marcus

BLACK and WHITE

By day and night

• MORNING: Even in this riotous season of colour, the everlastingly smart black-and-white coalition goes on to new triumphs. Everywhere, you see it. White piqué collars and cuffs on black dresses. Black gloves lined and stitched in white. White leather belts, white gilets, and white piqué flowers on black tailleurs. A black-and-white tassel bobbing from Agnès's black jersey hat. Schiaparelli creating a furore by pulling a tiny black crocheted cap over a white one—yes, two caps on the one head.

• NOON—AND AFTER: Multiple strands of white coral beads around a stem-like neck and wide white bracelets on the arm of a smart young woman dressed in coal-black. A plain black coat over a white dress, or, contrariwise, a white silk coat over a black dress. White jackets everywhere.

• NIGHT: White satin evening pyjamas topped with a short black velvet monkey jacket. Opera pumps half-white and half-black. Silver fox on a white velvet coat. White uppers on black satin gowns. Black satin slippers, black gauntlets, and black bag seen with a white dress. Black coq feathers on white, as you see opposite.



SCHIAPARELLI—SAKS-FIFTH AVENUE STEICHEN

• White crêpe roma, broken only by inky-black coq feathers on the little wrapped monkey jacket. Schiaparelli, once famous largely for her sports clothes, hereby steps into the limelight as a great evening designer. The dress beneath the jacket is high-in-front-low-in-back, in the new manner. Miss Frances Williams poses

Fine feathers without fuss



VIONNET—BENDEL

STEICHEN

Nocturnes in black and white

• That sharp, staccato clash of black against white is divinely recorded in this short jacket of white velvet, which unexpectedly develops long cape-like sleeves edged with wide bands of silver fox fur. It tops a white crêpe satin dress, and black suède gloves complete the composition. Jewels from Edwin H. Tompkins



STEICHEN

AUGUSTABERNARD—DERGDORF GOODMAN

• You see before you here one ravishing dress in two colours and in two lengths. One is of black satin and touches the floor. The other is of white satin and clears the insteps. Both lengths are chic, for fashion is now lenient enough to let you wear the evening length that pleases you most. Jewels are from Marcus

• An amusing contradiction set forth by both versions of this dress is the two-faced décolletage. The lady in black shows to what depths a décolletage can go in back, while the lady in white shows you the covered shoulders and high neck-line of the face-to-face view. Real white violets in May are delicious



VOGUE'S GRAND NATIONAL

THE RACE FOR CHIC

THE racing season has opened in a blaze of glory. The weather conditions are ideal, and, at all the big tracks, in Paris, London, and New York, the prospects have been pronounced spick and span by experts. All the big stables —Chanel, Vionnet, Patou, Augustabernard, Molyneux, Lanvin, Lelong, and Schiaparelli—are full of thoroughbred entries for the big events. Some of the smaller stables, like Mainbocher and Bruyère, have been working on prospects that are believed to include some possible dark horses, which will probably show or at least place in the money.

The Chanel Stable, whose entries have often been conquerors of the New York–Paris tracks, owns the principal candidates for the Cross-Country Steeplechase. The entries from the Vionnet Stable are in excellent condition. They are notable for their straight, flat flanks and for the number of black-and-whites and brown-and-whites represented here. The Patou racing silks will be green and yellow, this year. His entries will make formidable competition for any type of running, for all have come through the early spring successfully, and it merely remains for them to start hard training. All the stables, without exception, are notable for the number of black-and-white entries.

There will be several main events. First to be run is a Sprint Race for all ages, styled the Daytime Stakes. This is how the handicappers figure the results in this event: Coat, a runner with redingote points, rates very high in the betting. This high-toned thoroughbred features a collarless neck-line and a cut that shows the plain white or print dress worn beneath. She is a well-conformed youngster, whose type is to be found in the barns of Carette, Chanel, and Molyneux. Other coat entries are from Bruyère, whose choice has eyelet embroidery and big sleeves. And big sleeves that accentuate the small waist-line are among the points that the stables are breeding for in many dresses and coats. Vionnet again enters her famous diagonal-cut buttoned coat, and Schiaparelli introduces to the tracks a coat that has clip fasteners at the belt—a very fast stepper.



1 2 3 4

Competition will be offered from White Top, a speedy entry much talked about. She is a smart-stepping starter who shows the white jacket or blouse over a black skirt and will prove formidable to her rivals. How many stables will send entries of her type remains to be seen. The tipsters are also whispering about Navy-and-White, a navy-blue suit trimmed with eyelet embroidery, with white piqué touches. A similar entry from another stable is a blue suit with a white lingerie blouse. They and their full brother, Bolero, a type of suit with a short coat showing the white blouse worn below, should give pointers to the seasoned rail-birds, carefully guided. Another entry with notably fine breeding is Runabout, a solid black from the Vionnet Stables, a long-sleeved dress with a suggestion of cape sleeves to the elbow. Very similar is a Chanel entry, with the same breeding, but with elbow-length sleeves and worn with long gloves. Both of these champions have white markings and will prove pace-setters. The last of these best bets is Jersey (Continued on page 108)





PAQUIN—FRANCES CLYNE • PAQUIN—JAY-THORPE

No décolletage can be too low in back. This one has wing-like white satin revers, caught at the waist with an immense diamond brooch. This is the new back Paquin shows to the world on his moulded gown of black satin, known as "600"

Something like a Hussar's cape outlines the rounded décolletage of this heavy red silk lace evening dress, "579." The bodice boldly moulds the torso, but the skirt juts out in a stiffened flare below the hips. A jewelled buckle fastens the belt



VIONNET—BONWIT TELLER

A dress to leave you breathless. No belt, no extraneous flounces, every curve moulded discreetly, but determinedly, a large diamond jewel weighing down the bodice—it's "No. 4370," of crêpe Françoise in a lovely dull geranium-red

The mould of fashion at the glass of chic



MOLYNEUX—CHEZ NINON

• A pastel print blurred into an indistinct shimmer by lamé threads—this chiffon dress, "176," responds to the new urge for shell-like delicacy. A scarf softens the moulded line; Ostertag's diamond jewellery



HOYNINGEN-HUENÉ, PARIS

JEANNE LANVIN—HATTIE CARNEGIE

• Like a shallow flower-basket, tipped upside down—that's the way the peplum on this black satin dress, "Prélude," looks. It's woven like a basket of satin strips. The jewels are Boucheron's; Miss Lee Miller posed

VOGUE POINTS

On fashion after dark



HOYNINGEN-HUENÉ, PARIS

AUGUSTABERNARD—H. JAECKEL AND SONS

• Because it is white, because it is ermine, because it is short and because it looks like a jacket even though it's a cape-scarf—this evening wrap, "384," created a stir at the Openings. One end of the scarf fits closely, the other swings around the shoulders in a sweeping gesture; bracelets from Boucheron. Posed by Mrs. Nada Ruffer

ANATOMICAL torsos must be facts—not fiction—beneath the new evening gowns. An unabashed moulding of your frame (providing it's a good one) is the thing to cultivate. Flat chests are flat no more, and waist-lines—though half the time there's no belt—are rising higher.

• As if to exaggerate the higher waist, jackets are awfully short—stopping well above the zoned waist-line. Do get yourself a white ermine one or—even better—a white velvet or white satin one. And you must have a few brilliant ones. Brief capes are new and very smart, too. On state occasions, you can go to the other extreme and wear a crêpe or velvet coat that descends to your ankles.

• Be inconsistent. Cover up your shoulders while you frankly declare the line of your figure. Let your neck-line rise right up to the base of your throat in front and then, in back, slash it down so that it shows half your spine.

• This manœuvre demands a transfer of your jewelled clip. Clasp it on the back of your décolletage occasionally, or wear one in front and in back—and think what a superior back you will turn to the world. A new half-moon shaped clasp fits in a heavenly way into this decorative scheme.

• The same high-front neck-line is also responsible for the occasional disappearance of a necklace and the smart concentration of jewels on the wrist.

• White is the first lady of the evening. We hate to think how often we've set those words down, but it is still gospel truth. The way to make this old truth look dazzlingly new is to wear with the exceedingly smart white dress—black satin slippers, black satin bag, and short black suède gloves.

• Delicate, evanescent shades—such as Chanel's pale, pale pink—and vigorous, violent hues—such as flame colour—are excellent. Black, especially when worn with gardenia-white jewellery, black-and-white pumps, and short white gloves—is unfailing. Brown accessories that are worn with pale pink come off beautifully.

• Telegraphically, fabrics in the order of their importance, this season: chiffon, crêpe roma, satin.

• If you want the coiffure of the hour—no hairpins please, at night. A soft roll—two if you can manage them—across the nape of your neck, or very smooth curled ends.

• Once in a while, at a restaurant or a Toni's, pull over your curls a skull-fitting evening bonnet of satin or velvet.



BLACK AND WHITE

• Jean Patou's white paillasson straw hat (upper left) with a black grosgrain band and quills
• Augustabernard's alpaca coat with an attached belted gilet, worn with a white dress and hat
• Jenny's white jacket worn over a black dress
• O'Rossen's jacket to wear with a black skirt

COLOUR

IS PUT IN ITS PROPER PLACE

WE have been starved for a little colour in our lives, and now we have it. All we can possibly use of it, no limit to the amount and intensity of it, and no arbitrary restrictions about when or how it can be worn.

It's all very exciting, and a trifle bewildering, and frankly appalling when you think what some perfectly well-meaning people are going to do with it, given a free hand. Not that any colour or any combination of colour is beyond the pale; but you have to know how to put colour in its place.

Life isn't the simple thing it was, a year ago, when you could go out and order a black dress and a black hat, black shoes and a black bag; and express your personality through your own particular shade of beige stockings and gloves. That was child's play, compared to the problem we're facing now, as exciting and stimulating as a game of pachisi for backgammon addicts. Getting a wardrobe together, this spring, may be a lot more fun than it was a year ago, but we are still inexperienced at the game. We've had just one season to practise the rudiments, and now there's a whole new set of rules. We'd better sit down quietly in a corner and think this thing out.

Try to plot out every last detail of a costume, and what you get is a dull and uninspired affair. The minute you can be didactic about fashion, it's no longer fashion, it's history. All the same, you have to know the new rules before you can begin taking liberties with them. It's a Mrs. Reginald Fellowes who can create a furore, some evening, by appearing with pale green gloves when practically every one else is wearing white or black. It's the unexpected note of a red coral clasp on your brown bag that gives the fillip to your ensemble in brown-and-white. But this is effective, this season, only when you have thrown the whole weight of your influence into the balance of light and dark.

It's knowing what you are doing that counts for chic; (Continued on page 94)



RED, WHITE, AND BLUE

• Lanvin's white tussur bolero over blue pyjamas, with a red belt. Blue hat with red and white bands
• Lanvin's red tussur hat, jacket, and espadrilles with white pyjamas and blue and white belt
• Lyolène's white linen resort dress with a blue leather belt and a red jersey jacket, short sleeved
• Lyolène's red-and-white striped blouse (the stripes, high neck-line, and short sleeves are very chic), with a novelty jersey suit for morning
• Lucile Paray's tricolour scarf and blue jacket, worn with a blue dress with a tricolour top. The light top is a fashion-note-of-the-moment



LELONG—FROM STEIN AND BLAINE • LELONG

VIVIDNESS

VERSUS

PALENESS

• Medium shades have gone out. There is not an Alice-blue, raspberry pink, or sage-green to be seen. Everything is very brilliant or infinitely pale, like this striped chiffon model "Poème" (extreme left), which is moulded to the body in cartridge pleats, then let out in fulness. The velvet jacket is short, short, short

• Exhibit A of the brilliant school, this tomato-red "Granados" makes a vivid note in a room of pastel coloured gowns. It is of crêpe romain, and the way it reveals every curve of the torso and then modestly covers the shoulders with cape-like sleeves is one of the inexplicable, but delightful inconsistencies of the season



MAINBOCHER—FROM BONWIT TELLER • LOUISEBOULANGER

• One of the smartest shades of the year is a very pale flesh—a translucent tint reminiscent, not of gardens, but of cockle-shells by the sea. This Mainbocher crêpe de Chine evening frock, "105," is trimmed with green-blue roses, and lace trims the detachable scarf cape. You feel poetic and immaterial the minute you put it on

• This straight, pleated line is the new line of the house of Louise-boulanger—in direct contrast to her bouffancy of other years. Some of her new gowns, like this, "No. 72," are pleated from a high hip-line, and others from the natural waist-line. Both give that slim, straight classic silhouette so much to be desired



LOBSTER-RED

• Lucile Paray's white crêpe blouse with a crossed hip yoke, worn with a chic red jacket and skirt
• Lanvin's dotted silk beret and scarf for resort wear
• Lucile Paray's crêpe dress with lingerie touches
• Maggy Rouff's crêpe jacket with a flat, draped collar, which is worn over a white dress with a red belt
• (Lower sketch) Irène Dana's belted woollen coat for morning and sports wear, in the new tailored manner
• Chantal's white toile de soie blouse and linen skirt
• Jane Régny's short-sleeved wool jersey sweater in a shirt-like cut, worn with a white jersey skirt
• Goupy's wool coat with silver buttons; white dress



PERIDOT-GREEN



BILLIARD-GREEN

• Lelong's short-sleeved bolero suit and white blouse • Jane Régny's coloured jacket and belt to match, worn over a white dress with a skirt pleated in front • Lanvin's white dress for resort wear, with a little separate cape and touches of green in a bow and a belt • Irène Dana's green suit with white revers and blouse • (Lower sketch) Chanel's bolero dress with a fresh white piqué tailored collar—very new and very chic • Lucile Paray's full-length printed crêpe coat with a brown ground, over a crêpe dress with a white ground • Chantal's white tricot blouse with one of those wearable little suits—a belted jacket and skirt in brown



BROWN-AND-WHITE



ROSE VALOIS—BERGDORF GOODMAN • J. SUZANNE TALBOT—BERGDORF GOODMAN

• Sailing the high seas of millinery adventure is "Le Corsaire"—a gentle edition of a swashbuckling pirate's hat. It's made of black picot, the brim sweeping down on one side and up on the other, where it's anchored with a band of green velvet. It's nice to wear with a black dress and with ruby-and-emerald jewels as bright colour accents

• Not exactly a sailor—but not far from it—this positively impertinent hat, "3393." It tips down over one eye and up in back, exposing all your curls to the admiring world. Then, the designer adds the unexpected—a beige-and-brown feather that sticks up in back like nothing so much as a sharp exclamation-point to emphasize its chic

• (Opposite page) Our grandmothers furnished the idea for this hat. It's made of old-fashioned crocheted lace and sweetly called "Douceur." Contrasting rows of blue grosgrain ribbon run around the crown and collide over the left ear. The climactic touch is the little crocheted lace shawl to wear draped around your shoulders—in blue



AGNÈS—JAY-THORPE

STRAW AND CROCHETED LACE—RIVALS OF THE SPRING



JEAN PATOU • MODEL AT RIGHT FROM FRANKLIN SIMON

WHITE AND ITS ASSOCIATES

• Two of the most friendly affiliations of the year are brown-and-white and red-and-white. "Insouciante"—that's the brown wool one—has a belt and neck-line facing enlivened by the great white spirit. Patou's picot hat, too, has its quota of white. The coat-dress, "Fanchette," of geranium-red wool—newest of all the important reds—is pointed up with piqué. So is the picot sailor

WHAT THEY READ

BY DAVID CORT

"MEN DISLIKE WOMEN": Romance has rarely had a fair break in literature, for the reason that literary men are incapable of understanding anything so unself-conscious as genuine romance. Instead, we get the hero-worshiping of a Hergesheimer, a Beer, an Arlen, and characters whose "glamour" derives from the author's dream of what he himself isn't. Michael Arlen in his latest novel, "MEN DISLIKE WOMEN" (*Doubleday, Doran and Company*), is well up towards his own best at this kind of thing. It is absolutely impossible to call him a hack or "MEN DISLIKE WOMEN" a hack performance. I sincerely believe that Mr. Arlen believes; he has beheld the vision.

There are still for him exciting values behind life; it is all terribly beautiful and important and covered with gilt and swords and roses. He believes that there are "absolute" truths, such as "a life of self-indulgence is overfull of the tortures of martyrdom," all curiously understated, off-centre, glancing "absolute" truths. More briefly, if there is anything fake about Arlen or his books, he himself doesn't know it. In America, too, he has looked for the absolute, for a society with a substructure of ideas, egotism, chivalry, decadence, passion, and courage to compare with English society as he thought he found it. And, at last, he evolved what he wanted: the half-world of New York and Long Island.

Something vaguely identifiable from the world of "MEN DISLIKE WOMEN" does exist. It is important to Arlen that his readers should believe in its actual existence, as though he were writing of Bohemund the Mighty and Raymond of Saint Gilles. Taking advantage of your acceptance that it is all half-true, he can make generalizations about life and things that no one writing pure fiction could get away with. He can say: "This is the flower of the flower of the world's knighthood"—and you almost believe him. His gilded racketeers and ex-cops and ex-mayors of New York City and big shots are all conscious of the philosophy that supports them; they've thought it all out and are able in an emotional crisis to drawl an earth-shaking paradox. But beyond this, Mr. Arlen is a very bright boy; he has a fundamental shrewdness and curiosity about the reasons and causes of things. His book is full of wisecracks, but it is full of neatly put apperceptions, too. He himself has thought about glamour, about light women, about strong men, shrewdly, although speciously. And it is the mark of his ability that he can for a moment persuade you.

His story in "MEN DISLIKE WOMEN" is nothing; it never gets started. He merely talks about his characters and their background at various intervals. The "I" of the story, a Frenchman with a Jewish mother, involves himself with the daughter of an ex-mayor, a racketeer, and a beautiful Englishwoman. These four mix around in various pairings; at length, the heroine pulls the double-cross, eliminates the "bad" characters (who are never "let off" of anything), and marries the hero. But there is almost no story-writing as such—every moment of action is embalmed in reflections on it-just-goes-to-show. To tell the truth, I very much enjoyed "MEN DISLIKE WOMEN," and you will, too. It is necessary to patronize yourself a little while you are enjoying it, or you will get to thinking your life is really full of glamour, too. Much of the talk about America and its men and women is quite true, but won't do anybody any good. It is dangerous to believe in Mr. Arlen ten seconds after you have finished his book.

"IF": If you're interested enough in books and ideas to read book reviews, you must without fail read at once "IF, or History Rewritten" (*The Viking Press*). It is one of the most amusing and disquieting books on the evolution of nations I have ever read. Eleven men have written imaginary history on such premises as: "If Booth Had Missed Lincoln," "If Lee Had Won the Battle of Gettysburg," "If the Dutch Had Kept Nieuw Amsterdam," "If the Moors in Spain Had Won," "If Louis XVI. Had Had an Atom of Firmness." Of course, in a great many senses, all this is ridiculous. As applied to history at least (though not, in my opinion, to anything else), truth is stranger than fiction, since it involves millions of individuals all simultaneously creating.

Naturally, the authors of these monographs have had to figure, in each case, pretty much in a straight line, and history is never made in a straight line. Each has had to support his case by a succession of "ifs": Lee won at Gettysburg, occupied Washington, and then, further, himself abolished slavery by decree, won an alliance with England with the help of Gladstone, won a peace from Lincoln and the North (unlikely this), and lo!—there were two nations in the lower half of North America. What happens then is the plot. And there are eleven of these fantastic and exciting plots.

The speculation is idle, but the spirit of these pieces is not idle (with two exceptions, Nicolson's and Squire's). Thus, we may be forgiven if we take them seriously, going on from amusement to reflection. Actually, these men—Chesterton, Van Loon, Maurois, Hilaire Belloc, Winston S. Churchill, Emil Ludwig, *et al.*—have knifed school-book history in the back. You will find, as you read on, that your easy dogmatic beliefs about the historical past are fogged in a very (Continued on page 98)



HOYNINGEN-HUENÉ, PARIS

VIONNET

The light and the dark of it

There's absolutely no rival for the plain white crêpe dress, worn in the afternoon with a plain billiard-green coat. This ensemble is "6256," and the coat is important for its cape sleeves and its lack of lining. The belt of the sleeveless dress is in green, too. The turban is one of Agnès's Algerian ideas, of white crochet lace; coat and hat from Bergdorf Goodman



BEATRICE LILLIE DOES A SKATING ACT STEICHEN

SEEN ON THE STAGE

By David Carb

THE pessimists of the theatre have been compelled to find a new dish or starve to optimism. Faced with the fact that there are on Broadway at present ten genuine successes (not including the musical shows), they can no longer sob that the theatre is dying or perilously ill. So now they loudly lament the paucity of playwrights. As soon as a promising dramatic head appears on the horizon, they cry, the picture potentates seize it, whisk it to Hollywood. The prophets of calamity point to Sidney Howard, Arthur Richman, Samuel Behrman, Charles MacArthur, George Kelly, and dozens of others. Their plaint has a raison d'être. But they neglect to mention that those dramatists in whom the theatre truly flows, to whom the really great thrill comes from hearing and seeing audiences feel the emotions they themselves have felt and transmitted through characters, situations, words—those will return, because unable to stay away.

Money dazzles for a while, but there is a wide difference between being dazzled and expressing fully in one's natural medium something acutely felt. Moreover, those in control of the pictures are slowly, but obviously becoming aware that there is more than an imitative art, and they must develop their own talent if this art is to have indigenous life.

The pictures are serving the theatre generously. They have appropriated a vast public, which, paradoxically, is a blessing. For now the writers and producers of plays, knowing that it is futile to try to reach audiences below a certain level, can design their output for people of taste. The theatre is becoming again one of the finer arts.

All of which has been said before, but it can not be repeated too often. The pictures have their place, the theatre has its; there is ample room for both and for much else. It takes all kinds of art to make a cultivated society.

So with that labelled and filed, we return to the Drama.

"As Husbands Go": Each of the ten current successes has individuality. And the latest—"As Husbands Go," by Rachel Crothers—is no exception; it contains the mellow (Continued on page 101)



VANDAMM

SYLVIA FIELD, IN "GIVE ME YESTERDAY"



MISS NATICA DE ACOSTA



MISS VIRGINIA KERNOCHAN AND MISS DOROTHY FELL

MISS PRISCILLA CHOATE (ABOVE) • MISS NANCY HECKSCHER

. . AIKEN

WE learn from Aiken that . . . nothing could be smarter for a girl than one of those men's polo shirts that come from Brooks', particularly when it is in a dark shade worn with a white flannel skirt and a white belt. (Note Miss Natica de Acosta.) Or, for that matter, a white polo shirt with a green belt, or a red one with a sports handkerchief tucked in at the belt.

• That a big top-coat is by no means a uniform, but may be tailored like a man's, or may be trimmed with fur, like the coats worn by Miss Virginia Kernochan and Miss Dorothy Fell.

• That turtle-neck sweaters are just as good as ever for informal riding, a point proved by Mrs. Gaston, alias Miss Rosamond Pinchot.

• That polo for women is the only exciting thing that has happened in the riding world lately.

• That one of the infallible ways of recognizing well-made riding-breeches is by the fact that they button over the shin-bone, at the side of the knee instead of on top of it.

• That the square fastening in front is correct for breeches. Miss Anne Schley's have it.

• That the kind of clothes shown on this page have become almost our national costume, and you have to have some of them on hand for pleasant emergencies such as Aiken.

• And that the well-dressed buggy horse goes in for plaid this year, even as you and I.



MRS. KENNETH B. SCHLEY AND MISS ANNE SCHLEY



MISS ELIZABETH ELKINS



MR. TEMPLE GWATHMEY, MISS JEAN REGAN, MISS NANCY REDMOND, MRS. W. T. P. HAZARD • (ABOVE) MRS. WILLIAM GASTON



The Pool of Philip L. Goodwin, Esq., at Woodbury, Long Island



One of the most beautiful swimming pools in the country is this one on the estate of Philip L. Goodwin, Esq., at Woodbury. The tiles on the curved surface of the bath-house are by the well-known potter, Henry Varnum Poor

The yellow-orange fish on greyish marble bases are old Chinese ones. Behind the fish is a hedge of clipped purple beeches, and beyond, at the right, stretches a beautiful view of rolling, wooded land. Philip L. Goodwin, architect



PHOTOGRAPHS BY HATTIE EDWARDS HEWITT

THE HOSTESS TAKES TO DRINK

A guide to better beverages

FRUIT PUNCH: Five quarts of cider, five bottles of ginger ale, two quarts of carbonated water, pint of orange-juice, half-pint of lemon-juice, and a half-pint of grape-juice are poured over a block of ice, with two lemons, two oranges, sliced, half a pineapple, chopped, two dozen strawberries, and fresh mint on top

LIME HIGH-BALL: Tall glasses are filled a third full of fresh lime-juice, and ice, pale ginger ale to fill, and a pierced whole kumquat are added to each glass. The kumquat and lime are delicious

THREE FRUITS PUNCH: This simple mixture can be made in any amount and can be served in a pitcher. Lemon-juice, orange-juice, and grapefruit-juice are combined in the proportion of one cupful each to one tablespoonful of grenadine and mixed well

SPARKLING CIDER COCKTAIL: A lump of loaf sugar saturated with bitters is placed in a champagne glass. A piece of ice and a piece of lemon-peel are added, and the glass is filled with sparkling cider

The crystal pitcher and its accompanying glass (shown below) are from Ovington, as is the glorified "swizzle stick" that swizzles your drink about

TEA PUNCH: A cupful of water, two cupfuls of sugar, one cupful of tea infusion, cooled gradually, a quart of charged water, two quarts of strawberry-juice, the juice of five lemons and five oranges, and the juice from a tin of pineapple are poured over a block of ice, with a cupful of maraschino cherries

RASPBERRY DRINK: Tall glasses are filled a third full of raspberry syrup from fresh raspberries, or raspberry cordial. Ice, pale ginger ale, the juice of a lemon, and a sprig of fresh mint are added

SUMMER PUNCH: A cupful of lemon-juice, two cupfuls of cooked juice from fresh raspberries (or raspberry syrup or cordial), and a small bottle of carbonated water are stirred into a pitcher. A thin slice of lime is put in each glass before it is filled

DUTCH DRINK: A substantial summer drink. Equal parts of freshly made cocoa and coffee and one quarter of the amount of thin cream are put in a large cocktail shaker with ice and shaken till foamy

The elongated pitcher is an amusing container for summer drinks. It has a metal "plunger" to stir its contents; at Abercrombie and Fitch

ORANGE-ICE PUNCH: Two quarts of orange-ice are turned into a punch-bowl just before serving. Over this, pour the juice of six oranges and four large bottles of pale ginger ale. Thin slices of oranges cut in halves float on the surface, and green mint cherries can be added if desired, to provide colour

GRAPE-JUICE HIGH-BALL: Tall glasses are filled with—1. equal parts dark grape-juice and lemon soda; 2. two-thirds of sparkling white grape-juice, one-third pale ginger ale, with a slice of peach in each

CURRANT PUNCH: Two cupfuls of currant jelly are melted and mixed in a pitcher with one and a half cupfuls of strong tea, the juice of three lemons, and the juice of three large oranges. The ingredients should all be thoroughly blended before the ice is added

FLORIDA LONG DRINK: Tall glasses are filled two-thirds full with grapefruit juice. Three blocks of ice, half a teaspoonful of sugar syrup, and a sliced kumquat are added, with seltzer to fill

The ice container in this English pitcher (below) provides against ice melting into your drink; from Alice Marks. "Wave" glass; Wanamaker

PUNCH MÉLANGE: Four long, thin strips of cucumber rind, four bottles of pale ginger ale or charged water, three cupfuls of medium tea, and a cupful of red wine (prepared, sweetened variety) are poured over a block of ice, with sliced oranges, lemons, grapefruit, and pineapple and halved white grapes

BOSTON COOLER: Three squares of ice are put into each tall glass, and the glasses are filled with equal parts of sarsaparilla and dark ginger ale. A spiral of thin lemon-peel is arranged in each glass

GRAPEFRUIT PUNCH: The juice of one grapefruit and two oranges is combined with a cupful of sugar and allowed to stand for an hour. This is poured into a pitcher with two bottles of pale ginger ale and enough crushed mint to give a distinct mint flavour

BAMBOO COCKTAIL: Half a cupful of sherry (the sweetened cooking variety is used), half a cupful of Italian vermouth, and two dashes of orange bitters are shaken with ice and served at once

The cocktail shaker of black glass (below) contains the non-alcoholic apéritif given above. This and glasses to match it are from Ovington









DESCRIPTIONS DIRECTLY ABOVE

PHOTOGRAPHS BY MARTINUS ANDERSEN



THE MAKINGS OF A SUMMER'S DAY

SILVER FROM BRAND CHATILLON

THE smart hostess, to-day, makes a point of knowing her drinks! When she offers you a drink in the summer-time, it is a cool, sparkling, zestful affair—deserving all those pleasant adjectives that should apply to hot-weather drinking. She knows that a drink doesn't have to be alcoholic to rate careful measurement and ingredients that bring out one another's flavour. She sees that her drinks are ice-cold, but that the ice is never allowed to melt into them. She adds a bit of flair in the form of a curl of cucumber or lemon, a kumquat or slice of lime. And, of course, she casts a discerning eye on the things she serves them in, to carry out her picture of frosted perfection.

Never have there been better and more varied supplies at hand to encourage this art of drink mixing. Electric ice-boxes turn out cubes of ice in practically limitless numbers—it is amusing, too, to make, occasionally, these blocks of tea or ginger ale, instead of water. The shops provide sparkling beverages and new essences, cordials and flavours that urge us on to greater endeavours. And on the opposite page appears a veritable summer bar book, with directions for making every kind of summer drink from the long, tall, cold ones in frosted glasses made for two or three thirsty people to punches to serve a whole garden-party. The little pictures show smart accessories.



ABERCROMBIE AND FITCH

AS SEEN BY HIM

FROM A CHAIR BEHIND THE LADIES



MADAME SIMON ROLO

COMTESSE JEAN DE MOUSTIER

MRS. COLE PORTER first made me realize that there were two façades to the smart woman of to-day. Sitting behind her one night at a party, I thought how lovely the back of her head was—quite in keeping with the beauty of her face—and how much character it had. Then, my mind on such things (instead of on the music), I began to inspect the backs of all the heads before me. Why, of course—and why hadn't I noticed it before?—all these smart ladies, I now saw, paid a great deal of attention to the backs of their heads. Lady Mendl's little curl, just at the nape of her neck, wasn't an accident. It must have been very carefully "brought up." And that part down the back of Lady Abdy's head—only a woman who knew her fashions thoroughly, and well enough to disregard them when she chose, would have the originality to do her hair in just that ingenuous, almost childish, and perfectly charming way.

Then I realized that it was only from the back that you could get the full effect of Madame Rolo's smooth series of curls that are such a characteristic feature of her distinguished head. Other women, I noticed, had the ends of their hair curled up in separate little rolls, but no two were arranged in the same way. The vertically rolled curl that framed the Comtesse de Moustier's ear tip and earring was very delightful. And what could form a more perfect setting for the Princesse Ilyinsky's beautiful head than a roll of curls at the back and a double roll at the sides?

Was it by chance that the little Princesse Jean-Louis de Faucigny-Lucinge had had her hair done in those closely piled up curls? By day, I remembered, a long, wide lock, at the right, escapes like a waterfall, from under a little page's cap. Her coiffure, this evening, was thoroughly in keeping with the fluttering fichu cape around her shoulders, and it wasn't just by accident that the picture had come out so well. Nothing, in these charming vignettes before me, was the result of chance, and I thought, how stupid of me—who "sees things"—not to have known before that this is a new fashion, the fashion of doing something to the back of the head to make it as much *you* as your face. This means, of course, new interest in the back of a costume.



PRINCESSE ILYINSKY PRINCESSE JEAN-LOUIS DE FAUCIGNY-LUCINGE LADY MENDL LADY ABDY

MRS. COLE PORTER BARONNE EUGÈNE DE ROTHSCHILD

With this fashion comes a special consideration of jewels, as seen from the back. No longer is all the interest of a beautiful necklace concentrated in the front. Mrs. Cole Porter's big, carved, square emerald that joins together the four strands of pearls that circle her neck brought my eye, on this occasion, back to the original object of my speculations. It wasn't just a clasp, it was an important jewel. And Lady Abdy's great diamond was hung as a pendant at the back, and not in front, because she very definitely wanted it there.

As long ago as last September, I had seen the Baronne Eugène de Rothschild's diamond V-shaped clip, with its pearl pendant, sunk in the back of her evening décolletage, to exaggerate the V; but, even then, I didn't realize that this was part of a "movement," a definite fashion trend. I thought it was only another evidence of her flair for originality. This spring, she wears it clamped in the harness straps of her Vionnet décolletages, and I know that this emphasis on the back is not merely a passing fancy on her part. The jewel and the décolletage repeat the line of her charming coiffure—and I see that she is exceedingly wise in continuing to have her hair cut along the natural line in the nape of her neck.

The French couturiers are aiding this new movement. They are stressing the décolletage at the back of evening dresses in a variety of ways. Low-backed frocks are lower than ever—right down to the waist-line, in many cases. Paquin makes wide white satin revers at the back of a black dress—like sprouting wings—and outlines the deep, rounded back décolletage of a lace dress with a ruffle-like cape.

You see this look-to-the-back idea by day, as well. For the curls at the back of most smart heads trim the hats by curling over their brims.

It's very important, this back view. And it's a new game, this looking for new effects at the back of the head. I am no longer content to meet people face to face; I want to look them over from all sides. Soon, I shall simply ask them to turn around—so, mind you, you must be a personality from every direction.



Exhibit A: A treasure of a blue silk suit, by Goupy, with a red-and-white striped blouse, for less than $60. Agnès's blue knitted hat with red feathers, under $18. The red suède bag, about $15. Two change-offs—a net blouse, under $14, and Goupy's red jacket, about $18. All from Best. Blue suède gloves stitched in white, or vice versa; Saks-Fifth Avenue

THE INCOME

GLOVES SCARFS

HERE comes the Income Limited—packed to the engine with ideas for the lady who likes to look trim when her income is slim. Let's step aboard and see what new advice it has to offer.

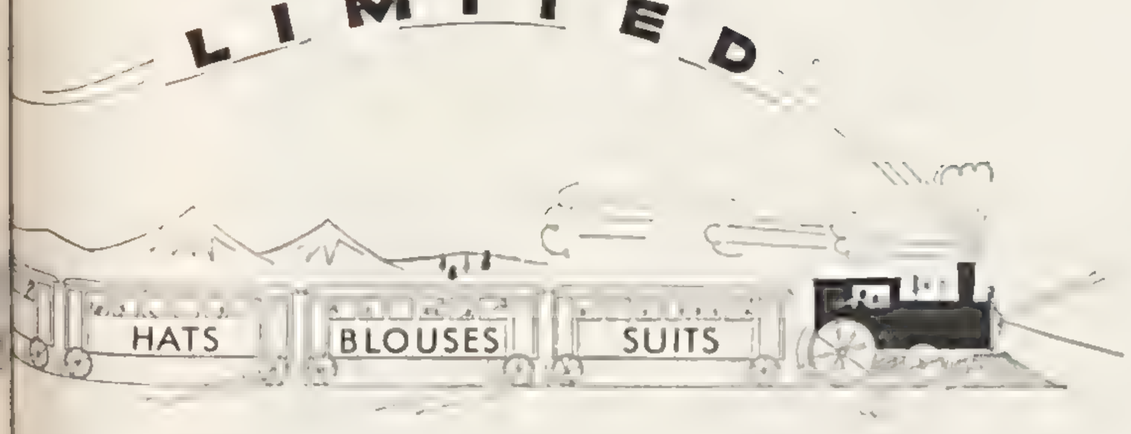
In the first place, don't—just because the air, the hurdy-gurdy on the corner, and the thought of your newest beau have made you slightly light-headed—don't get waylaid at the enticing counters flourishing with accessories on the first floor of the store you have entered. Hold your head erect, eyes front, take to the elevator, and get off at the floor where you can get the solid foundations of your wardrobe. Put your mind to this and this only, otherwise you will probably crash disastrously on the rocks of discordant colour—and come away with a lot of things you don't need or want.

Suits, suits, suits—we see them marching. They are the pet children of the women of fashion. Youthful in silhouette, with short jackets or short boleros, and occasionally with short sleeves, they pay dividends to the lady who has to think twice when selecting her wardrobe. *Sans* jacket, the chic blouse underneath (often one invigorating dash of white) with the dark skirt resembles a light-above-and-dark-below dress and, therefore, could take the place of one.

Here—on these pages—are two perfect suit exhibits chosen by the Limited. One from Goupy, the other from Bruyère, each priced under $60.

A silk suit, such as Exhibit A, is a marvellous choice for the woman who spends a great part of her time in town during the summer months. She may be rushed by the end of the day, she hasn't time to change, so all she needs to do—if she is dining at a less formal restaurant—is slip off the jacket and slip on a necklace. Printed silk suits are smart, cool, and can often be washed, saving cleaners' bills. If you have one made at home, it is advisable to wash a sample of the fabric before you buy it, to see that it is colour fast.

The wool suit is a devoted and faithful friend for town and country, if you commute back and forth. It looks well dashing through the rain; shooting grouse in Scotland, plus a Scotch sweater; on a transcontinental air voyage; and when you hit the deck of a reeling ocean liner. All you have to do is to change the accessories—the what-nots shown with exhibit B will help you tremendously. A changed collar often makes a changed picture. Many a perfectly good last year's suit can be



converted into a 1931 model by shortening the jacket a bit, adding a white piqué vest, or touches of piqué on the revers or facings. It's as simple as that.

When, "Delicate Lady" (as the European says), your most vital choice is made, by all means descend to the main floor and have a field-day buying accessories, with said choice kept well in mind. On these two pages, you will notice a few valuable morsels that have been picked up by the Limited at various stations en route.

The gloves shown with Exhibit A are fairly long because of the new short-sleeved jackets. You might substitute white, and, believe it or not, you can get them of cotton, but looking exactly like suède. Cotton gloves for town, so we are told, are quite the newest. They cost less than four dollars, and Saks-Fifth Avenue has them. How nice this is for us who wear our gloves in the streets of New York. No cleaner's bill for such as these. Good old soap flakes in the basin at home will make them look pure as the driven snow. It is smart to have big hands, this spring. Gloves should look huge, be easy to slip on and off, and have wide seams on the outside. No splitting out of too-tight fingers.

If you use your hand-bag as more or less of a suitcase, the bag shown on the opposite page will be a life-saver. You can put all the odds and ends you want to in it, and it will still look chic.

There are other "get-aways" from dulness, which you can make (remember Vogue patterns) or which you can find around the house. For instance, while rummaging through a trunk, you may come upon a sweater —an old dear you had forgotten. Be an opportunist. Fine, very fine, is the sweater with the new wool suit.

You may fish out from the box marked "Put-Bys" an old white piqué waistcoat. Hurrah—piqué is the last cry from overseas. Change the buttons to blue, if it amuses you. Just for fun, and because coloured shoes are terribly good just now, take those pale grey pumps that you wore once several years ago to that marvellous shoe-repairing place called the T. O. Dey Company, on Broadway, who dye your shoes any colour.

Combine all these old themes together with ingenuity, invest in a new HAT as the *Crescendo*, and what have we if not a new symphony?

That word HAT in the preceding paragraph was put in capitals for a reason. It is the tyrant of the new costume. Instead of just dully (Continued on page 106)



Exhibit B: A faithful friend for town and country—Bruyère's brown wool suit with necklace collar and white silk blouse, under $40; Altman. Accessories to ruralize the suit: Bradley's yellow sweater, under $9: Franklin Simon. A white crocheted blouse with bright border, under $13; Altman. White sailor, under $16; and scarfs, about $5; Saks-Fifth Avenue



Arms and the woman - new tricks up her sleeve

White wool gauntlet cuffs to the elbow and a bertha collar —a brand-new trick on Talbot's navy-blue wool dress. It has a long-sleeved jacket; from Dobbs

Poiret introduces a staccato theme of starched white linen in collar, cuffs, and belt, on his navy-blue silk crêpe symphony, costing under $60; Franklin Simon

Lucile Paray leads trumps that will take several tricks. One, a brown-and-white checked silk. Two, white piqué. Three, the cape-like sleeves; Jay-Thorpe

Chanel again puts that youthful quality into a frock of navy-blue jersey, with a long peplum, elbow-length sleeves, white belt, and piqué collar; Franklin Simon

Mainbocher favours short, pleated, tiered white sleeves to give dash to this black crêpe de Chine dress, with tabs at the neck. The price is under $40; Best

An Augustabernard dress with a checkered career. Black and tan, silk and wool mingle wantonly; double sleeves. At about $45; from Lord and Taylor's





Long-sleeved dresses - short-sleeved coats

The white Peter Pan collar, straight jacket with seven-eighths sleeves, and light blue belt are details of Goupy's navy-blue wool suit; at under $60; at Best

Piqué flowers blossom at the neck of Claire Any's light woollen beige dress; horizontal tucking on jacket and at hipline; knife pleats; at Saks-Fifth Avenue

A hint of Russia in Rochas's red linen jacket and the navy-blue linen dress with red and white bands and a blue belt. The price is under $30; Lord and Taylor's

Squadron A of the white army is led by Lecomte's white print dress with brown flowers, long sleeves, and a jacket with cape sleeves; it's from Jay-Thorpe

Another member of the light brigade is Goupy's long-sleeved white woollen dress with a brown jacket, red buttons, and a red belt; about $45; from Bonwit Teller

Miler Sœurs use an organdie collar and cuffs on this black canton crêpe dress. The chic jacket has pleated cap sleeves. The price is about $85; Bonwit Teller





LABELS OF CHIC

An eclipse of bare shoulders

• That ace of showmen, Jean Patou, put across this hit (left). Black fishnet lace girdled—amazingly—with a patent leather belt. Notice the way the skirt juts out, and do regard those covered shoulders. It's from Jay-Thorpe

• Neither formal nor informal—this (left) is a treasure for dining at home or dashing to the movies. Augustabernard uses black crêpe for it and hides the shoulders by inserting actual sleeves, slit and knotted; Saks-Fifth Avenue



• When flounces can be taught to cling as closely to the figure as they do on this dress (extreme left)—they are unbeatable for chic. An orange crêpe is Yvonne Carette's choice for it, and the cape has a hood in back; from Bendel

• There's not a sign of a bare shoulder, the neckline is the soul of conservatism, and that trim quality you see everywhere by day pervades the whole dress, shown left, centre. Lelong made it of black crêpe, tucked; from Gervais

• And now we have a semi-formal dress that buttons right up to the base of the throat. Everything is closing in around the neck. Black chiffon is used, a grosgrain belt contrasts, and skirt and sleeves are tiered; Saks-Fifth Avenue

Big splashes of snow-white



• Huge masses of white are landsliding into fashion. Bruyère tops a black wool dress (right) with white and adds a white wool jacket; Saks-Fifth Avenue

• Break your evening dress into two pieces. Jean Patou shows how it should be done (right, centre) with white crêpe and black satin; Bergdorf Goodman

• Ardanse puts white sleeves and yoke on a black crêpe elizabeth dress (extreme right). It is an informal evening dress despite its daytime lines; Altman



• Schiaparelli surprises us again with something different. This time (right), it's a long white coat of a dead-white heavy silk worn over a black silk dress, reversing the black-coat-over-white-dress idea. The fastenings are of metal; Best

• The upper region of the coat at the right centre is of white jersey, the lower of black. Half-and-half mixtures appear on coats, you see. A black lapel and black streaks on the cuffs tie everything together nicely; Saks-Fifth Avenue

• Millions of white chiffon ruffles make this black crêpe afternoon dress one of the pet Fords of the season. Small wonder that every one wants it—those frills pay the most glorious compliments to your face and your wrists; Atkins



BONWIT TELLER • SAKS-FIFTH AVENUE • DE PINNA

Her mother refers to the fourteen-to-sixteen-year-old as a child. In her own opinion, she's grown-up. So a clash over clothes goes on. This dress should overcome all objections. Young, but not too young, it's of periwinkle-blue crêpe, with a white vest, a double-breasted front, and a half-belt in the back

When you're sentenced to a school uniform half your young life, you splurge into something fairly bright at every opportunity. A green-and-white printed crêpe in that tender young green of crocus shoots is nice. Plain white crêpe de Chine finishes off the neck-line and the chic, short cape sleeves

The young owner of the Scottie shows remarkably good clothes judgment in this dress of blue canton crêpe. Small triangles of the white crêpe ornament the collar and cuffs, and a sash—all the better to show your supple waist-line—is part of the dress in front, but ties in back to form a slight blouse



MODEL FROM BEST

A perfect dress to carry the girl through the spring term and into the summer holidays. It's of printed zephyr lawn, which now goes most places that silk goes. You'd wear it down to supper at school, afternoons or evenings at home. It's in blue-and-white, has a navy-blue belt and a bouquet of blue flowers

YOUNG DRESSES

That are sweet, simple, not too girlish



NEW—IN FABRIC, HANDLE, OR CLASP

1. Perfect for morning and sports wear —Patou's hand-stitched pigskin bag with a chic silver-metal clasp; from Bendel
2. Beige-and-brown plaid toile de laine fashions "135," and Bonwit Teller has it
3. The white bag, "121," smart for town, of silk-and-wool piqué; Bonwit Teller
4. A good thought for tweeds—Chanel's blue-and-beige plaid woollen bag with a smart tortoise-shell handle; from Bendel
5. "Africaine," like a small brief-case, of a close-woven straw; Bergdorf Goodman
6. "Tuxedo," made of black antelope mounted on a gold-metal bar, with a tortoise-shell clasp; from Hattie Carnegie
7. Black satin lined in white, "96 bis"; coral and strass clasp; Bergdorf Goodman
8. White for evening—of georgette, "124" is lined with crêpe de Chine, clasped with jewels; Elizabeth Arden, Paris
9. "Venise" is of point de Venise over pale rose crêpe; from Bergdorf Goodman
10. Dull black shantung makes "109," with a galalith frame; from Kurzman

TIPS ON THE SHOP MARKET

***BY SHOP-HOUND**

THE newest phase of the far-flung pyjama racket is the pyjama-slip, which has been thought up by clever designers to fill a pretty definite need. You know yourself how an ordinary slip just doesn't lie down and behave under trousers. This new little device, however, is pants itself, so it fits neatly under your best pyjama and gives no trouble. Saks-Fifth Avenue has them in different types. Most of them have brassière tops, so you don't need to wear any other garment. You don't have to limit their uses to pyjamas either—they are grand to wear with the kind of dress that has a way of blowing up when you walk over radiators, because you have all the protection of bloomers without any of the ugliness. As one manufacturer would have it—"You owe it to your audience." At Saks-Fifth Avenue you can get them tailored or lace trimmed for under $10 or $15.

• Also adjuncts to pyjamas are some pyjama slippers at Best's. These have awakened everybody's covetous streak. They are silver kid in a glorious, Greek design and have a medium low heel. They cost approximately $8.50 and $12.50.

• At Bonwit Teller's, there is a four-strand crystal necklace with a round carved crystal clasp. It has a bracelet to match, and both are perfectly charming and much nicer than any imitation of crystal ever looks. They would look divine with flowered chiffon frocks in the approaching days when you will dress yourself up like the flowers that bloom in the spring tra-la—which is very soon.



*SHOP-HOUND

• No better wedding present is to be found around town than one of the big white flower vases at Darnley's on Madison Avenue. These are of an opaque glass that makes them particularly modern and adapted to modern arrangements of flowers. One of the most amusing of the new fashions in arranging flowers is the all-white idea. One smart woman has nothing but white flowers in white vases in her house. Her dining-room has dark blue walls, and tall lilies in tall vases are exciting and beautiful in this setting. The vases that I mention would also be effective containing any austere sort of flowers—irises, narcissus, or long-stemmed tulips.

• Mary King, as you know, is a great one for the tweed-sweater-scarf racket. She understands that kind of country clothes as few people outside of England do. Her tweeds-by-the-yard are Scotch and imported and are in bright colours and amusing patterns that belie the beige herring-bone tradition. Other things I picked up for you there are: some sweaters of very soft wool in bright colours like red and yellow. These have turn-over collars, a kind you can get in England, but I didn't know were obtainable here. A V-necked sweater knit to look like the big shepherd's plaid that Chanel uses for suits. Some great big cotton handkerchiefs, with a woven border, in colours like pink and green or in red with white polka-dots. Some devastating chiffon handkerchiefs, of enormous size, in a vast plaid of dark brown, green, and white. One can't describe a shop of this kind adequately. Go in yourself and finger the tweeds and spend your last penny and go out again blissfully happy.

• A few months ago, I permitted myself to get excited on these pages apropos of the things that could be bought in a man's store that add to the femininity of a lady. Sweaters, and bathrobes, and such. Now that we are all dressed up fit to kill in black and white, and black and white, and a lot more black and white, one of the best white accessories to be pounced on, and one that you can't find in the ordinary emporiums of fashions, is

• Vogue's Shop-Hound practically spends her life snooping about the shops. If you need information or advice about your own shopping, address Vogue's Shop-Hound, 420 Lexington Avenue, in New York City

the kind of heavy white silk scarfs that men wear in the evening. At Brooks, you can get a divine one of white silk twist woven in a thick, spongy way that looks like knitting, with fringes at both ends. This would be devastating worn like an Ascot under one of the new black coats cut like a man's, with broad revers. Another, at Tripler's, is a white square of soft jacquard twill with a strange wiggly weave. Really, there is more in this men's store racket than meets, may I say, the eye.

• New York is full of tailors, and a few of them are very, very good. Among this goodly company we may count Henry Stevenson, a gentleman in business on Fifty-Third Street. He was formerly with Milgrim and learned his trade superlatively well in the justly famous School of Experience. He makes coats and suits, and the ones he showed me really and truly were perfectly wonderful. They restore your illusions about the Lost Art of Good Tailoring. He had one little suit of grey flannelly material that was very fitted around the chest and then flared into a peplum, like the coats of the Louis Sixteenth gentlemen. Inside and out, the thing was grand. His prices are a good deal less than you are used to for first-class work—for instance, a suit of the type I mentioned costs about $75. The furs he supplies are of the first quality, and he fits you, in the deplorable language of the day, like nobody's business.

• Hermès, the devastating, the often-cited-by-me, is another shop where you can find good wedding presents, whether you are the best man or one of the unfortunate ex-beaux of (Continued on page 92)

Designs for practical dressmaking





• Frock No. 5656—Short, tiered sleeves and a high neck-line are two new details of this one-piece dress made of Belding Heminway's triple chiffon, with lace insertions and edging. Designed for sizes 14 to 20

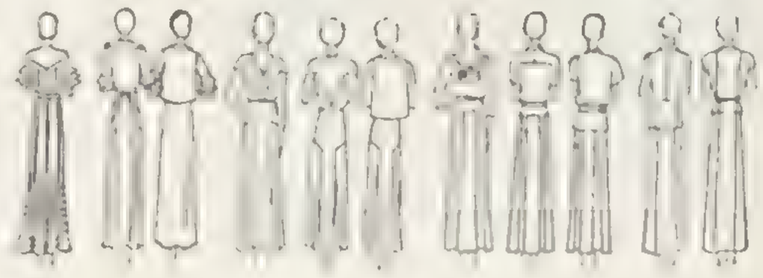
• Frock No. 5654—Val lace is featured on the vestee and below the short sleeves of this flat crêpe dress, which has its own petticoat, also trimmed with lace. The collar is semi-fichu. Designed for sizes 32 to 42

• Frock No. 5655—A woman is known by her sleeves, these days, and the tiered ones of this frock of crêpe romaine from Haas are smart. The dress has a collarless and sleeveless bolero. Designed for sizes 32 to 42

• Ensemble No. S3503—Another example of the light-and-dark vogue. This frock has a contrasting top and box jacket. The cap sleeves of the dress are in one with the blouse. Designed for sizes 32 to 42

• Jacket No. 5653 Frock No. 5647 A printed crêpe from Cheney is used for this one-piece frock, with short or three-quarters epaulet sleeves, and for the slightly fitted collarless jacket. Designed for sizes 32 to 42

• Ensemble No. S3504—Three colours are used in this wool crêpe ensemble with a nipped-in jacket with a detachable collar, a sleeveless waist-coat, and a gored skirt. Designed for sizes 14 to 20; 32 to 38



The way of a sleeve with a new frock

Anyone Troubled with

LARGE PORES · BLACKHEADS · OILY SKIN · DRY SKIN



CASE NO. 92... Philadelphia, Pa. Business Girl. Age 17. Skin dry and scaled easily at beginning of test. Subject's report: "Skin softer and smoother and less dry on Woodbury side." Doctor reports: "Complexion now good, skin smooth, on right side."

CASE NO. 466 . . . Hollywood, Calif. Teacher. Age 25. Troubled with blackheads and scaling. Subject reports blackheads practically gone after 30 days on Woodbury side. Doctor reports smoother and finer texture on that side of face.





CASE NO. 89 ... Philadelphia, Pa. Factory Operator. Age 18. Excessive oiliness at beginning of test. Reports that Woodbury's checked oiliness, gave her smooth, normal skin. Doctor reports skin normal on Woodbury side after 30 days and fine-textured.

CASE NO. 209 . . . Baltimore, Md. Secretary. Age 23. Large, coarse pores on nose and upper cheeks; skin sallow and slightly oily at beginning of test. After 30 days, pores reduced and color improved on side where Woodbury's was used.



will Welcome this THRILLING NEWS

In the office files of Dr. Walter J. Highman . . . one of the country's foremost Dermatologists . . . are 612 case histories, written by 15 of America's leading skin specialists.

Each case history is an actual story of some woman's quest for skin loveliness. And each story is a story with a thrilling ending!

Here are the facts:—

Last September, 612 women . . . of all ages . . . accepted an invitation from 15 of the nation's most distinguished dermatologists.

Every day, for thirty consecutive days, each "subject" cleansed the *left* side of her face with her usual soap, cream or lotion. But on the *right* side of her face, she used Woodbury's Facial Soap exclusively. Reporting to the physician, or his assistant, each day for an examination.

The final summary of the results attained in these 612 cases gives dramatic proof of the marked superiority of Woodbury's Facial Soap for cleansing and beautifying the skin.

In 271 cases of faulty complexion, the Woodbury side showed radiant improvement over the other.

Enlarged pores were benefited in 83 cases . . . with coarse-skin texture made finer and silkier. Excessively oily conditions were improved in 115 cases . . . Dry, scaly skin in 81 cases . . . Blackhead conditions improved in 103 cases.

Even in many instances where the skin was already clear and smooth, Woodbury's brought still lovelier tone and texture.

The statements in this advertisement are based on reports checked and approved by Dr. Highman, who served as Chief Supervisor of this Nation-Wide Beauty Clinic.



© 1931, John H. Woodbury, Inc.

Thus, Science has confirmed what millions of women already know . . . that Woodbury's is more than a mere toilet soap; that it is an incomparable beauty treatment in *cake form*.

If Woodbury's cost a dollar a cake . . . instead of but 25¢ . . . it would still be the most economical . . . and surest way to skin loveliness.

For your complexion's sake try Woodbury's! Start this proven beauty treatment tonight. Woodbury's . . . may be had at all drug stores and toilet goods counters. Or, send coupon for generous sample.

MAY WE SEND YOU DAINTY SAMPLES?

JOHN H. WOODBURY, INC., 1005 Alfred Street, Cincinnati, Ohio.
If you live in Canada, address John H. Woodbury, Ltd., Perth, Ont.

I would like advice on my skin condition as checked below, also trial cake of Woodbury's Facial Soap and generous samples of two Woodbury's Creams and Facial Powder. I enclose 10¢ to partly cover cost of mailing.

Oily skin ☐	Flabby skin ☐	Sallow skin ☐
Dry skin ☐	Coarse pores ☐	Pimples ☐
Wrinkles ☐	Blackheads ☐	

*Name*_____

*Address*_____

*City*_____ *State*_____



5640 5623 5509 5647 5641 5650 5649 5641 5644 5645

S3501

S3502



COAT 5640 SKIRT 5623 BLOUSE 5509—Shantung and linen. Designed for sizes 14 to 42; skirt, 26 to 36

FROCK NO. 5647 JACKET 5641—Frock, short or three-quarters epaulet sleeves. Designed for sizes 32 to 42

FROCK NO. 5650—Linen fashions this very smart two-piece model. It is designed for sizes 32 to 42

FROCK NO. 5649 JACKET NO. 5641—Frock of this ensemble has short sleeves. Designed for sizes 32 to 42

FROCK NO. 5644 JACKET 5645—Plain and printed crêpe. Designed for sizes 14 to 20; jacket, 14 to 42

EVENING FROCK NO. S3501 The tiered sleeves are chic on this frock of lace. Designed for sizes 34 to 40

EVENING PYJAMAS NO. S3502—Of chiffon and satin; very full trousers. Designed for sizes 32 to 40

New lines for spring

DESIGNS FOR PRACTICAL DRESSMAKING

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 113



Hospitality Dressed in Silver . . .

Home has always been the center of true hospitality . . . the dining table the very heart of it! Graced with lovely STERLING, all in the same matching pattern, the thoughtfully appointed table presents an atmosphere of dignity and charm—contributing so much to the art of gracious entertaining. And if the hostess is so discerning, as many are today becoming, as to select one of the correctly styled *TREASURE patterns—then, there is presented a perfect picture of harmony, rare beauty and exquisite taste. » » » » » » »

**Treasure Solid Silver is designed in all the accepted decorative styles, whether Early American, Early English, Georgian or Spanish, thus permitting you to choose a pattern which will harmonize with the decorative ensemble of your dining room. Write for a copy of the portfolio, "The Modern Way to Choose Your Silver." Dept. A-4.*

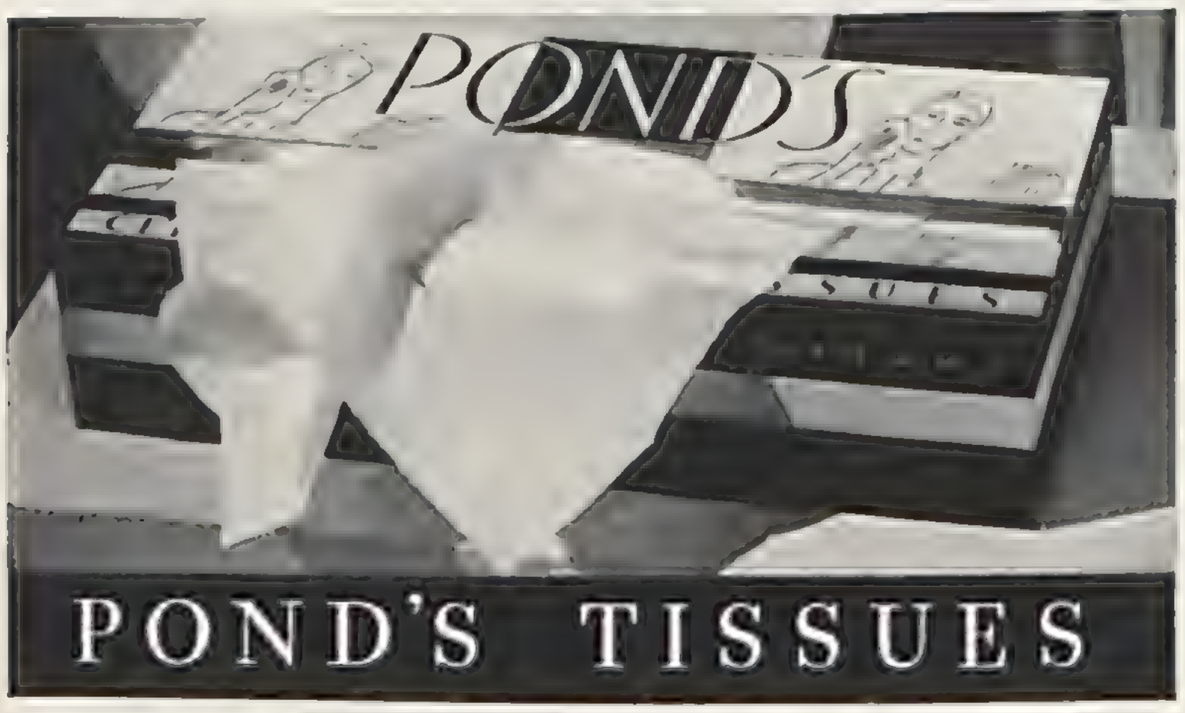
ROGERS · LUNT & BOWLEN CO.
Silversmiths · CREATORS OF DISTINCTIVE TABLEWARE
GREENFIELD, MASSACHUSETTS
Member of the Sterling Silversmiths Guild of America



"The best way to remove cold cream I ever found"

says **MISS ANNE MORGAN**

"NOTHING else ever removed cold cream so perfectly," leading society women say of Pond's Tissues. Because of their greater softness and superior absorbency they are better than towels, "rags" or ordinary tissues; in an instant they blot up every trace of cream with all the powder, make-up, dirt and grime from deep in the pores . . . Pond's Tissues are also marvelous to use as handkerchiefs when you have a cold. You use them once and throw them away, thus escaping reinfection. Don't run the risk of carrying germ-filled handkerchiefs about with you . . . Keep several boxes on hand . . . white or peach color.



CHECK OFFER: ☐ FREE sample of Pond's Tissues. ☐ For 10¢ enclosed samples of Pond's Tissues, Freshener and famous Two Creams.

Pond's Extract Co., Dept. E, 110T Hudson St., N.Y.C.

Name_____ Street_____

City_____ State_____

Copyright, 1931, Pond's Extract Company



LÉON DE VOS

The powder-box of French crystal, the swan's-down puff, graceful perfume spray, and "Asphodèle" perfume are all from the Lenthéric salon in New York

ON HER DRESSING-TABLE

NOTHING is more welcome than lovely things to use in the bath, and Elizabeth Arden's latest contributions in this direction bring chic into the bathroom, as well as fragrance into the bathtub. These are pulverized bath salts, which dissolve instantly, softening the water while they scent it, and which are packed in exceedingly smart oblong bottles. They are in pine, amber, jasmin, "allamanda," and rose-geranium fragrances. You only need a spoonful in the water to make bathing a joy. These can be obtained in the better shops throughout the country, with the exception of the jasmin odour, now sold only in the Arden salons.

PERFUME IN SOAP

The new soaps from Lenthéric are a further temptation to spend hours in ablutions. These are made on a cold cream basis, and they produce a lather so velvety that you can actually feel the softness. The most de luxe of the series are perfumed with Lenthéric French fragrances, and there are also delightful and less expensive varieties in "fougère," lavender, and lilac. When these soaps reach the water, their perfume is released, almost as though it were being sprayed very faintly about the room. Another Lenthéric innovation is the "Lait pour le Teint," a gentle and soothing complexion milk that is a veritable benediction upon dry skins. You can put it on at night before going to bed or use it as a powder base—or both! "Sunplexion" is a new roseate shade in the "wind-sifted" Lenthéric powder that proves pleasantly flattering to a large variety of complexions and has nothing to do with sunburn. All may be obtained in the larger shops or at the Lenthéric salon.

Coty has given an extra hand to beauty by producing a new creamy lotion in addition to the amber hand lotion already in the series. This preparation seems a summary of what a good lotion should be. Greaseless, it is immediately absorbed by the skin, and you can draw on your gloves directly after using it, if you like. Its beneficial effects are almost immediately noticeable in the smoothness and softness of the hands. As in all the Coty products, you get a generous amount in a good-looking bottle, for a moderate price.

BEAUTY IN A BOTTLE

Women who like a many-purpose preparation will welcome "Petalis" in their beauty equipment. This is a liquid that serves as an effective cleanser for face and neck and can also be used at night, to soften dry skin. Applied on the cuticle around the nails and upon the elbows—those points that so frequently suffer from neglect—, it helps to counteract any dry or harsh condition of the skin. Some women have even found it an especial boon in removing eye cosmetics. You can purchase Petalis in almost all drug and department shops.

Ever since the off-the-face hats—growing more and more off by the moment—first began to reveal our features uncompromisingly to the world, most of us have been casting about for an additional finishing touch for our complexions. Louise Berthelen has just provided one, in a preparation blithely known as "Liquid Charm." This is a lotion that lends a transparent finish to the skin (you can apply your rouge underneath it) and wards off any incipient "shine" on the face for a matter of hours. You smooth it on, allow it to dry, and then go over the skin with a bit of cotton. It is made in naturelle and suntan shades and provides a flattering finish and can be used on arms and back with equally good (Continued on page 90)

The new way to keep a Travel Diary







THE CINÉ-KODAK, MODEL M, is the simplest movie camera made, and the lightest that loads with 100 feet of 16 mm. film. Requires no focusing, yet gives you clear, sharp movies. Comes with *f*.3.5 lens and a special attachment for close-ups. Price, with case to match, $75.

Make Home Movies as you go — with this $75 Ciné-Kodak

THOSE jolly people in Switzerland. Those charming places in Italy. Will they gradually fade in your memory like receding shores from the stern of your home-bound ship? Keep them forever—in movies. Movies that you make yourself with a Ciné-Kodak.

Back home you can enjoy at the flick of your finger all the excitement of your trip abroad.

What a marvelous and easy way to preserve your travels forever.

If you can take a simple snapshot you can easily operate a Ciné-Kodak. All you do is look through a finder and press a lever. It's the simplest of home movie cameras.

At tourists' favorite points abroad you will find Eastman experts ready to finish your Ciné-Kodak films without extra charge.

Stop today at your dealer's and see the Model M. Price $75. Kodascope projectors as low as $60. Many dealers offer an easy payment plan.

Mail coupon for free
HOME MOVIE BOOKLET

Eastman Kodak Company, Rochester, N. Y.
Send me FREE illustrated booklet telling me how I can easily make my own movies.

*Name*_____

*Street*_____

*City*_____ *State*_____

T. S. 1

Ciné-Kodak — *SIMPLEST OF HOME MOVIE CAMERAS*



New Liquid Petalis dissolves pore-dirt *instantly..gently*

It's transparent . . . free of wax . . . thus cannot clog the pores

Now a new kind of skin cleanser is offered to beautiful women! Fragrant Liquid Petalis cleans, softens and refines the skin in one instant, soothing action! It penetrates the deep pores . . dissolves impurities . . and flows out again. Out come dirt, cosmetics, Petalis and all!

Petalis is transparent, thus free of wax . . cannot clog the pores. It soothes harsh, chapped skin and leaves it exquisitely soft . . really perfect for smooth, smart makeup! Use Petalis overnight for a fine-pore skin.

The tall spill-proof bottle of Liquid Petalis . . in the gold carton . . lasts longer than several jars of cleansing cream. Available in the finer cosmetic shops for $1.00.

● *For miniature bottle of Petalis send 10c (stamps or coin) to 2656 Washington Blvd., St. Louis, Mo.*

petalis
for all cold cream purposes

GEO. C. V. FESLER, INC.
SAINT LOUIS
PARIS LONDON BERLIN BARCELONA

A LONG COAT AND ITS TWO FROCKS



5609 5652 5631

● Coat No. 5652—Of a dark-toned flat crêpe, this long coat may have a collar or wear that of the frock outside. Designed for sizes 32 to 44

● Frock No. 5609—Worn with it is a one-piece frock of contrasting flat crêpe, with long or short sleeves. Designed for sizes 32 to 42

● Frock No. 5631—Equally good would be a frock of Onondaga printed crêpe with an interesting scarf. Designed for sizes 32 to 40

PIOUS BLACK SILK

very Paris as done by

Bergdorf Goodman

No one . . . simply no one! . . . can get through spring without a black crêpe. It's as inevitable now as it was to our Sunday-go-to-meeting grandmothers. This one is black marocain, softly tailored, with a wide patent leather belt, a handkerchief-linen frill, and huge white gloves. Nothing is smarter for street, with a handsome fur.

BERGDORF GOODMAN

ON THE PLAZA . . . . . NEW YORK



Von Horn



WITH nice discernment the subtly different shades of Propper ingrain stockings distinguish the ordained vogue in colors for spring and early summer. Style in hosiery follows the fine craftsmanship that sets this one brand of sheer silken loveliness so far ahead of common standards. Its cost is but little more . . . its beauty immeasurably greater.



"AMERICA'S FOREMOST INGRAIN CHIFFON STOCKING"

propper

BLUE-EDGE CHIFFON

hosiery

PROPPER 'Blue Edge' HOSIERY

Several degrees of formality for spring and summer evenings



GUIMPE FROCK No. 5658—By adding a guimpe of organdie, the flat crêpe frock at the right becomes a double-occasion costume. The guimpe may have either short or long, flowing sleeves. The model is designed for sizes 32 to 42

EVENING FROCK No. S3505—Satin is used to fashion this one-piece frock with a very full, circular skirt joined to a princesse bodice in an irregular line. The fitted top ends in a scarf in back. Designed for sizes 32 to 40

5658

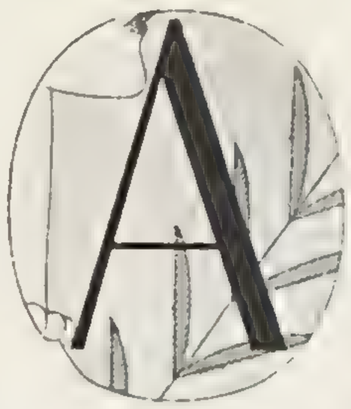


S3505

EVENING PYJAMAS No. 5657—Very smart are these pyjamas of Onondaga's "Repertoire," a printed crêpe, with the bolero of plain crêpe. The sectional trousers have an applied panel in back. Designed for sizes 14 to 20 and 32 to 38

5657

WHY Reducing diets... steam heated houses... motoring... sports... the high tension of life today... all these things tend to dry the modern woman's skin. They deprive it of much of the natural oil necessary to keep its supple youthfulness. It was an oily skin that worried most women, ten or fifteen years ago. But today it is just the opposite. The majority of women have a dry skin. Yet it has occurred to few that this startling change of condition calls for a change of skin treatment. Primrose House, keenly aware of this change, has been successfully counteracting this dry skin prevalence for some time with special preparations developed for the purpose.



DRY SKIN TODAY

S AN OLD SKIN TOMORROW

No skin can stay young and healthy without a certain amount of softening oils, to keep it pliable and resilient. A dry skin grows old long before its time. The loss of natural oils soon makes it dull and lifeless. In place of the soft, firm texture of youthful, normal skin comes the drawn, shriveled look of age. And a dry skin is usually thin and sensitive and easily irritated, and so is a prey to impurities that cause blemishes.

For these reasons a dry skin must have a well-balanced treatment of mild creams and bland oils to restore its elasticity and resistance.

The preparations that were right in the days when oily skins were prevalent are often the cruelest of treatments to give the dry skin of today. Yet many women still cling to the beauty preparations that they used years ago.

The chances are that your skin, like that of most American women, is dry or tends to be dry — the almost inevitable result of present-day living in America.

Primrose House, early aware that this is an age of dry sensitive skins, was the first to develop creams, oils and balsams specially to nourish them. The high percentage of beneficial vegetable oils in Primrose Creams and Lotions restores to the skin a normal soft texture.

PRIMROSE HOUSE OFFERS YOU A COMPLETE INTRODUCTORY HOME TREATMENT FOR $1.

Your skin becomes gradually dry without your noticing it. If your cheeks seem dry and taut even though there is some oiliness around the nose and forehead, your skin is basically dry. See for yourself the softening effects of the special dry skin treatment given on the right of this page. Get the special Introductory Package — it contains every preparation needed to carry out the treatment. Ask for it at your drug or department store, or send $1.00 to Primrose House, 595 Fifth Avenue, New York.

AT NIGHT — 1. Cleanse with Rose Leaf Cleansing Cream. 2. Remove the cream with pad of absorbent cotton saturated with Primrose House Skin Freshener. 3. Now spread a mixture of Nourishing Cream and Smoothskin Oil (mix a few drops of oil with the cream in the palm of the hand) over the face and throat. Leave the mixture on the skin for at least five minutes, then remove any excess cream that has not been absorbed by the skin with a soft cloth or tissues.





IN THE MORNING —

1. Cleanse with Rose Leaf Cleansing Cream. 2. Remove the cream and tone the pores with a pad of absorbent cotton saturated with Primrose House Skin Freshener. 3. Apply make-up — Pomegranate Rouge and Chiffon Powder of the proper shades.





Follow this simple treatment for ten days and notice what a vast improvement your skin shows.

So that you may see for yourself the softening effect that Primrose House Creams and Lotions have on dry skin, we have made up an



Introductory Package, containing all the preparations necessary for the treatment described above — Rose Leaf Cleansing Cream — Skin Freshener — Nourishing Cream — Smoothskin Oil — Pomegranate Rouge and Chiffon Powder. This miniature set can be had at any of the better drug or department stores for $1, or send $1 direct to Primrose House, 595 Fifth Ave., New York.



YOU SAY IT COULDN'T HAPPEN TO YOU .....



... COULDN'T IT ?

EVERY once in a while you have an evening spoiled. Perhaps it's by a good looking woman who sits beside you at the theatre. Instantly you know that her toilet did not include the use of a perspiration deodorant.

You think with assurance, "That could never happen with me." . . . Couldn't it? Are you *sure?*

Unless your assurance is based on *the regular use of a dependable deodorant,* you can't always be sure!

For underarm odor is a mean, tricky thing. If you forget to use precautions, even on a single occasion, it is liable to creep in.

The simplest way to make sure of yourself is just to use Mum when you dress.

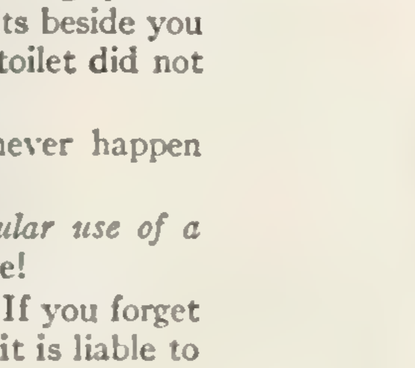
That's the wonderful thing about Mum, you know. You can use it any time, anywhere. A minute is all you need!

No directions to follow, no tedious delay. Just apply a little bit of this snowy cream with your finger-tip, and slip on your dress. That's all there is to it!

For there's nothing in Mum that hurts fabrics. And nothing that irritates the skin. You can use Mum right after shaving!

Women have found Mum invaluable in another way, too. Rub it on your hands after you've prepared onions or fish for dinner, or have used gasoline or dry cleaner. It kills every whiff of clinging odor! It soothes and softens the hands, too.

Mum doesn't interfere with healthful perspiration. It simply destroys disagreeable odor. Use it regularly every day—be sure of yourself. 35c and 60c at all toilet goods counters. Mum Mfg. Co., 80 Varick St., New York, N. Y.—907 Elliott St., Windsor, Ontario.



MUM

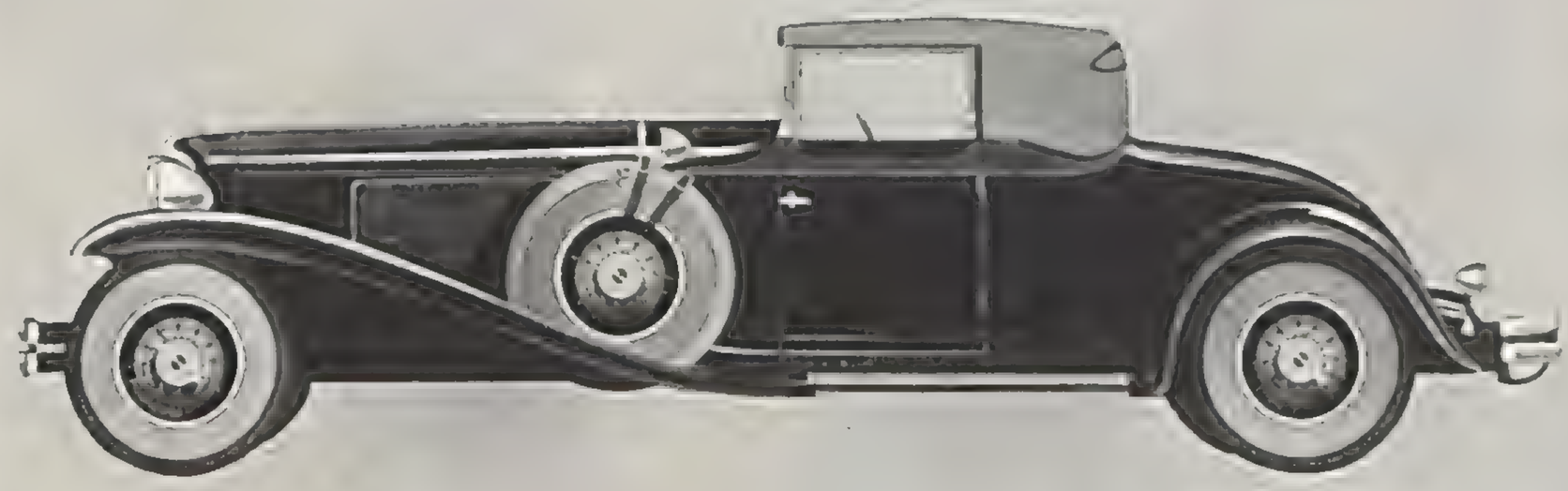
FOR SANITARY NAPKINS
This is a special use which careful women appreciate. Mum gives comforting protection and security from embarrassment.

SOFT FRILLS ADD CHARM TO A FROCK OR FILMY NÉGLIGÉ



NÉGLIGÉ No. 5648—A circular frill that continues down the front is a becoming detail of this attractive flat crêpe négligé and is repeated on the three-quarters sleeves. The frill may match or contrast. Designed for sizes small, medium and large

FROCK No. 5646—Organdie from Pacific Mills is a charming fabric for this sleeveless frock with a fichu collar and applied flounces. The low flare of the skirt is achieved by a deep flounce. The model is designed for sizes 14 to 20; 32 to 38



FINE CAR LEADERSHIP

The leadership of the Cord front-drive in the fine car field daily becomes more pronounced. This is traceable to the accumulative experience of Cord owners who enjoy advantages not obtainable in any other automobile. Included among these exclusive advantages are effortless handling, a different roadability, a sense of security, and an absence of fatigue for driver and passengers that obsolete any car less efficient and commodious. And now, an improved Cord car is available at prices comparable with ordinary standard cars—a sensational value in the fine car field.

BROUGHAM $2395 · SEDAN $2395 · CONVERTIBLE CABRIOLET $2495 · CONVERTIBLE PHAETON SEDAN $2595
Prices f. o. b. Auburn, Indiana. *Equipment other than standard, extra*
AUBURN AUTOMOBILE COMPANY, AUBURN, INDIANA

CORD
FRONT DRIVE



WOMEN: ACCEPT

THESE 2 NEW AMBROSIA PRODUCTS

(BOTH FREE WITH $1.50 PURCHASE)

AND END SKIN PROBLEMS NOW!

Perplexed about skin? Read what doctor found:

789 skin examinations showed these results from use of Ambrosia products..(quoted verbatim from report of examining physician):

BLACKHEADS: "Ambrosia acts as an antiseptic and prevents formation of blemishes and surface infections."

LARGE PORES: "Ambrosia is astringent and constricts pores. Ambrosia Tightener further constricts large pores and tones skin."

DRY SKINS: "Ambrosia Cream is a valuable softening agent for all dry, sensitive skins. Helps overcome lack of natural oil."

OILY SKINS: "Ambrosia cleanses thoroughly and deeply. Ambrosia Tightener lessens oiliness, improves muddy complexions. Refreshes and stimulates."

To introduce Ambrosia's two new products we give you free, this month only, a $1.00 bottle of Ambrosia Cream and a $1.00 bottle of Ambrosia Tightener with the purchase of Ambrosia Cleanser and 100-page book, "New Faces for Old." *While this offer lasts you pay only $1.50 for all four items!*

Facts about Ambrosia products

What Ambrosia Does: Ambrosia is the pure, sunlit liquid that in one year revolutionized the cleansing methods of thousands of women. Instantly cleanses pore-deep. Contains no clogging wax, no drying alkali. Is as easy to use as your compact. Get new larger $1.00 bottle in this offer.

What Ambrosia Cream Does: Used after cleansing with Ambrosia, clean pores absorb this rich colloidal cream which is essentially the same as natural skin-oil. Lubricates, enriches, makes dry skin smooth. Oils in Ambrosia Cream are 5 times finer than cream particles in milk. Thus it penetrates instantly, making skin smooth as baby's cheek. $1.00 bottle of this amazing cream FREE with offer pictured above.

What Ambrosia Tightener Does: Perfected according to skin specialist's own formula, this aromatic purple astringent closes large pores, quickly makes oily skin normal. $1.00 bottle of Tightener FREE with purchase of introductory offer.

Facts about book: "New Faces for Old": Gives great dermatologist's directions for care of each skin type. Chapters also include: "What can be done for coarse pores?" "How to correct oily skin," "What to do for blackheads," etc. Published by Covici, Friede Inc., first edition sold for $1.00. This special edition yours for 50¢ while Ambrosia offer lasts.

Offer limited . . . obtain at once!

Don't miss this chance to try these new products at our expense. Free offer ends May 31. Secure your package from the nearest drug or department store today! Hinze Ambrosia, Inc., 114 Fifth Ave., New York; 69 York St., Toronto, Canada.

© 1931, Hinze Ambrosia, Inc.

FASHIONS FOR THE YOUNGER GENERATION



3157



3158

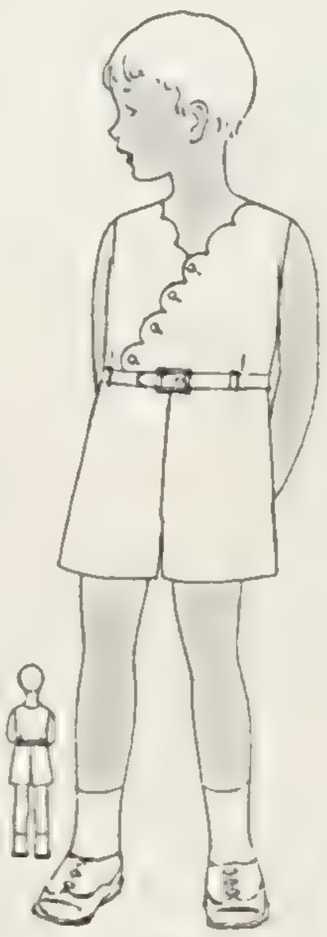
APRON AND BONNET No. 3158 — Rickrack braid trims this apron. Bonnet with sectional crown. Designed for sizes 1, 2, 4, 6

ROMPER No. 3157—This romper of handkerchief linen has an applied band and pocket. Designed for sizes 6 months; 1 and 2 years



3160

BATH OR BEACH ROBE No. 3160—Towelling is used to make this useful robe with raglan sleeves. Designed for sizes 1, 2, 4, and 6 years



3159

SUIT No. 3159—Scallops trim this two-piece suit of piqué, with trousers buttoning to the blouse. Designed for sizes 2, 4, 6

FROCK No. 3161—For parties and graduation is this chiffon frock, with a cape collar; peplum optional. Designed for sizes 8 to 14



3161



THE SAFE ANTISEPTIC
THE QUICK DEODORANT

DO YOU KNOW THAT LISTERINE

. . . removes loose dandruff?

. . . ends scalp irritation?

. . . sets a finger wave?

. . . combats oily condition?



If you are bothered with scalp irritation, itching, falling hair, loose dandruff, try Listerine as a part of the regular shampoo or independent of it. Douse it on full strength and massage the scalp vigorously. You will be delighted by results. Many thousands of men and women have ended minor scalp troubles by this pleasant treatment. We print below some of the many letters we have received from those whom Listerine has benefited. Read them. They may suggest a solution for your trouble. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

* * *

Ended Dandruff Permanently

I have thick, curly hair and have always been troubled with dandruff and dry, itching scalp. I disliked to wear dark gowns because the dandruff would fall on the neck and shoulders and I was embarrassed by having the loose particles show in my hair.

One day a friend and I were preparing for a party and she offered to shampoo my hair for me. I noticed a bottle of Listerine in her medicine cabinet, but when she took it out and started to pour some on my scalp I protested. And then she told me how much it had helped her. She explained that she not only used it when she shampooed her hair, but also when she did not have time for a thorough washing she would rub a little on her scalp with the finger-tips and after a few minutes of massage and a brisk brushing, her hair would look lovely and glossy. I was skeptical, but decided that trying one more product could not make matters any worse.

Now I am one of Listerine's most enthusiastic boosters. It cannot, in my opinion, be duplicated by the use of any other so-called dandruff remover. It is not just a temporary cure; it *really destroys dandruff definitely*.

Sincerely yours,
DORIS MACDONALD,
Bywood, Pa.

Uses for "Wave"

In our city we have hard water, therefore we cannot indulge in as many shampoos as we would like. When my scalp becomes itchy and worries me I immediately give it a good massage with Listerine. In just a few minutes I feel like I have just had a shampoo.

When I massage my hair and scalp with Listerine, I rub it dry. Then I apply just enough to make my hair damp and then insert a finger wave and allow it to dry. It hasn't failed me yet.

HELEN M. RICHARDS,
St. Petersburg, Fla.

Restored Hair Beauty

I am a teacher and am constantly in chalk dust and imagine the state of health my scalp is—or was—in. My desk is directly under the ventilator too, which means added dust. Listerine has been a boon to me, and has restored my hair to its former sheen and feeling of well-being.

Sincerely,
HELEN E. HAIGHT,
Austin, Pa.

Beauty Expert Likes It

For a number of years I worked in one of the best beauty shops in our city as an operator. We prided ourselves in our shampoos, and always used a lotion to loosen the dandruff and foreign matter before beginning a shampoo. Later I opened a shop of my own and wished to give the same kind of shampoos as I had in the other shop. I could not use the lotion as it was sold at wholesale prices to members of that particular organization only.

I overcame that obstacle as I remembered the sameness in the odor of that lotion and Listerine. Having seen your advertisements, I immediately stocked my shop with Listerine. I am ready to tell everyone that my shampoos were just as popular and effective as any expensive shampoo on the market.

I know from my experience that no one can go wrong by using Listerine before a shampoo for the correction of dandruff and that tingly, new feeling the scalp has after use.

Yours truly,
MARY DUKE,
Wichita, Kansas



Instantly
A SOFT SMOOTH SKIN

A Linit Beauty Bath is sensational in immediate results—delightful—no waiting—and trifling expense!

Merely dissolve half a package or more of Linit in your tub—bathe in the usual way, using your favorite soap—and then feel your skin! In texture it will be soft and smooth as velvet—as well as perfect in elasticity and suppleness.

Linit gives the skin just the right amount of lubrication. It neither takes away too much of the necessary oil in the skin, which often makes it chafed and inflamed, nor does it dry up the skin by clogging the natural oil in the pores.

THIS TEST PROVES IT TO YOU!

After dissolving a handful or so of Linit in a basin of warm water, wash your hands. The instant your hands come in contact with the water you are aware of a smoothness like rich cream—and after you dry your hands, your skin has a delightful softness. You'll be convinced—INSTANTLY!

THE BATHWAY TO A SOFT, SMOOTH SKIN



LINIT
is sold by your Grocer

TIPS ON THE SHOP MARKET

(Continued from page 77)

the bride who sit on the "mourners' bench." These are top-notchers: a very horsy clock, made in the shape (figure this out if you can) of a stirrup, with pigskin backing behind the gold numbers. A cocktail shaker that doesn't shaker, but is made of glass and has a silver top and pestle that you pound up and down, thus mixing the contents. This remarkable arrangement is about a yard high—undoubtedly the shaker of your dreams. A large crystal radiator cap in the shape of a turkey or a pigeon—I couldn't decide which, not being awfully up on barnyards. Anyway, a nice present for a youthful pair who will spend their honeymoon driving around at sixty miles an hour. Last, there is a most extraordinary watch—it is within a case of Russian leather, and all you see is two holes. One hole discloses the hour, the other the minutes past that hour.

• Although at this time of year, the marrying and giving in marriage is thick and fast, it is as nothing to the giving of wedding presents that, in the course of human events, becomes necessary. Everybody is giving something to somebody. Mothers-in-law to brides, friends to ditto, brides to bridesmaids, grooms to ushers—oh, it's all a beautiful and faintly vicious circle. At the House of Wedding Presents, they have gathered together a collection of things—glass, china, silver, et cetera—that covers the situation to perfection. High lights are: a pair of Worcester china wall brackets, of the old Dr. Wall period. These are in the form of curving horns, which you fill with water and flowers. Divine. A mahogany box holding two lovely ancient tea-caddies, also of mahogany, and a cut crystal bowl for sugar. Loaf sugar was what they used in the days when this was made. An old silver oblong hot-water dish that was made to keep cheese warm, but which, in a day when we don't worry much about the temperature of cheese, would be excellent for eggs. An old Sheffield covered vegetable dish, silver mounted, with a removable glass lining to prevent such things as salad dressing from eating the silver slowly, but surely away. A number of exquisite Waterford and other glass decanters, so much smarter for holding brandy and such than the bottles they come in. There are lots of other things. These are just tastes.

• Sherry Gale is a little hat shop on Forty-Eighth Street. Miss Gale herself is a young woman with ideas. The result of her ideas is that all her hats embody the great underlying points of the mode, and yet have somehow a different twist from the girl two rows ahead of you on the aisle. Miss Gale loves the way, way off-the-face look that is so gay and dashing to eyes that have become accustomed to it. One hat that had Something was made of shiny black straw, had little ear things on the sides, lined with pink satin. She has other soft, squashy little hats that make you feel beguiling.

• Maybe you think that croquet is a gentle, inoffensive game that dear old ladies play and that you tell children to play when you want to get rid of them. You're terribly, terribly wrong. In the last few years, croquet has grown in cosmopolitan circles to be a game harder than chess, rougher than football, and more of a gambling game than poker. You can bet and lose a couple of hundreds and get nicely biffed over the head by an irate adversary, all in the course of an afternoon's croquet. Abercrombie and Fitch has some of the most professional-looking sets in town—large businesslike balls, wicked-looking mallets, and strong wickets that have a loop in the top where you may insert a candle and so continue your battle far into the night. This, by the way, is one of the newest features of this old game—by-night playing. You can buy phosphorus at any drug store, paint the balls with it, light the candles in the wickets, and proceed to get rough with your opponents. Oh, well, why not do it with tennis? Phosphorus on the balls and the lines and the top of the net—and there you have a midnight game in an incandescent nutshell. Seriously, the croquet idea is sound, and I advise one of the Abercrombie sets for every country house now being opened.

• As for the too, too divine crocheted square of enormous size that all the niftiest ladies lately returned from Paris are bringing back, it can be found at Jay-Thorpe's, bless its heart—bless both their hearts. You know it—it is crocheted of white string-like thread in a kinda shell pattern. Under a coat, it is Kolossal. String-like (do I dare to pull this one) and spring-like.

• In order to rejuvenate your somewhat gone-to-seed garden, nothing could be more charming, nor, as a matter of fact, more glamorous than the iron urns one remembers seeing in old, tangled, delightful gardens a long time ago. These can be bought for something like $12 and upward at the Fiske Iron Works, on Park Place, and should for greatest effect be painted pink or blue. They have a certain pseudo-classic grace, an infinite charm, and look especially lovely when quaint flowers, such as white petunias, are planted in them.

TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office



"Whenever I see Kleenex on a woman's dressing table, I know she understands beauty care. Sooner or later I am sure almost all women will be using Kleenex as a regular part of the complexion treatment. I know complexions will be much better then."

Jean Harlow

Striking star of "Hell's Angels" and "The Saturday Night Kid"

"*Absorbent* . . . to remove dangerous dirt"

That's why Jean Harlow insists on Kleenex to remove cold cream

She made one of the most rapid climbs to stardom in all Hollywood's amazing history! . . . this dashing beauty who advises us from her expert knowledge.





Use Kleenex for adjusting make-up as well as for removing creams and cosmetics. This dainty dressing room accessory comes in your favorite pastel tint as well as white.

SURELY she will have something of value to tell us other beauty seekers . . . Jean Harlow . . . whose daring blonde loveliness in "Hell's Angels" brought screen fame almost over night.

And she has. Jean Harlow, like other great beauties, stresses the supreme importance of Kleenex for cold cream removal. In her own words:

"Women who know nothing of the scientific side of beauty often under-emphasize the importance of strict cleanliness. They are still using unhygienic methods of removing cleansing cream and make-up . . . methods which actually leave almost as many impurities in the skin as before."

"Too bad everyone doesn't understand about Kleenex!" Miss Harlow continues. "These wonderful tissues are so sanitary in themselves and so absorbent to remove dangerous dirt!"

"So absorbent to remove dangerous dirt." The dirt that lurks deep in pores. The dirt in which the germs of acne thrive. The dirt which harsh cloths, unabsorbent towels, often slide right over.

This dirt Kleenex absorbs quickly and completely. These absorbent tissues blot up the cleansing cream, and every particle of grime comes too. Every invisible fleck of powder.

Kleenex is so powerfully absorbent that rubbing is unnecessary. Just *blot*. You avoid the harsher methods that may injure the skin's delicate texture, inducing wrinkles and sagging.

Use Kleenex always to remove cold cream, cleansing cream, cosmetics. You'll never again be able to think of using a greasy "cold cream cloth" or a half-soiled towel.

For handkerchiefs

Use Kleenex for handkerchiefs during colds, to avoid self-infection from germ-filled handkerchiefs. You use Kleenex just once, then discard it. Every tissue that touches your face is exquisitely fine and soft—and dry.

Kleenex comes in packages at 25 cents, 50 cents and $1. (Prices are the same in Canada.) At drug, dry goods and department stores.

KLEENEX CLEANSING TISSUES

Kleenex Company, Lake Michigan Bldg., Chicago, Ill.
Please send me a free trial supply of Kleenex.

V-5

Name _____

Street _____

City _____ *State* _____

In Canada, address 330 Bay Street, Toronto, Ont.



Patrician ladies singing the praises of FORTNUM & MASON

THIS SPRING the world seems full of song. Our staff come singing in the morning to take down the shutters. As we shoot our cuffs and tee up our tie in the shade of the strawberry jam section, we carol a little tra-la, thinking of this and that lovely thing in our lovely shop.

POETS meander in and muse awhile on the pink beauty of our foie gras, noble with its sombre masses of truffles or on the wonder of our hand-woven, lichen-dyed fabrics from the looms of far-away Highland hills. They purloin our catalogues (have you seen those works of art?) and begin odes to our escargots and things, so we put them out.

STRONG MEN, striding impatiently to the shoe department, become soothed by the mellow friendliness of our fine oak-tanned English leathers and break into a basso tantivy. Blithe trebles make our children's room a garden and happy matrons, with the look of summer in their eyes, sing a stave as they linger over our country clothes.



HOSTESSES who live in town and near the shop will find our delivery service dashing round every half-hour or so. Those a little farther off may hear our cheerful yodel twice a day. Our telephone order clerk awaits your commands, REgent 4-1303, or will call you every day at any time you say.



IN THE COUNTRY what could delight you more than the arrival of a FORTNUM & MASON hamper? Our delivery clerk runs around Central Park in the dawn to keep in training for speed as he well knows what we would do to him if he failed to despatch orders the very day they come.

fortnum & mason inc.

697 MADISON AVENUE · NEW YORK

C O L O U R

(Continued from page 48)

and knowing what fashion is up to, on its own account. Everything in the day mode, this spring, is subservient to colour, and, while colours are innumerable, the effects you can achieve with them resolve into just three groups. You can set off one colour. You can play up a combination of colours. You can put across the contrast between light and dark. And putting across the contrast between light and dark is the most dramatic, the most important fashion effect you can arrive at this year. We might make a study of that, first.

CONTRASTING LIGHT WITH DARK

The rules for winning out in the light and dark racket are almost elemental in their simplicity. Take the most vigorously opposing colours you can find—which fashion has already established, in relatively diminishing importance, as black and chalky-white, dark brown with chalky-white, and dark blue with chalky-white—, and play one side against the other in half-and-half effects. Whatever is good for black and white, holds good for the other two combinations. Black and white being the most important, we might as well let the discussion revolve around that.

There's nothing spotty, nothing distracted about the new black and white; nothing even faintly suggestive of old ladies at a summer boarding-house. The top of your dress is white and the skirt is black; or your jacket is white and your skirt is black; or your coat is black and your dress is white. There are variations, of course: a huge white scarf may give the effect of a white top; a black gilet may be worn with a white skirt. But the separation between light and dark is distinct.

With the black-and-white ensembles, your accessories are black or they are white. Sometimes, they are a combination of the two, as the Agnès hat with its white crotchet crown and black brim that is such a perfect complement to this mode. But no distracting note, except a tiny touch of colour brought in by a jewel, is allowed. Whether your accessories are white or black depends upon your ensemble, upon the weather, upon the formality of the occasion. Here is where you have to use your discretion and good sense.

A black hat, black gloves, black bag, and, of course, black shoes, will give a runabout-town air to a white jacket and black skirt in one of the new dull mixtures of silk-and-wool. All black accessories are, on the whole, best for early spring. A warmer-weather version of the white top and dark skirt is a jacket-blouse and skirt of one of the dull heavy silks, like marocain, and with this you can let some of your accessories be in white. A white hat, white gloves, and a white bag would give a deliciously cool effect and put over the black-and-white contrast in a most decisive way. All-white accessories have a tendency to increase the formal effect. The white bag is very important for town, this season, and it is at its smartest in one of the new fabrics that are a mixture of silk and wool.

The black glove with white stitching and the white glove with black stitching are less formal versions of the all-black or all-white glove, and will, on occasion, be worn. On the whole, the all-black glove and the all-white glove are best.

With a long black coat and a white dress, the effect is usually smarter if your gloves and your bag are in black. It's banking the dark together and the light together that counts. Often, these long, straight coats have short sleeves, in which case your gloves are dark and long enough to fill in any possible gap. If, by chance, the sleeve of your light dress shows, then match your gloves to your dress. With a black suit or a black dress, keep your hands in shadow unless there's some effect of a white cuff. In that case, wear white gloves. There's no reason for getting a spotty effect round the wrists.

Terribly smart for town would be a white dress with black hat, black belt, black gloves, and black shoes. Or, if you like, the white dress with all the accessories in dark brown or in dark blue. In this category falls a light dress, other than white, against which dark accessories make a striking accent. Dark brown or black accessories are marvellous with a dress in creamy-beige or in pale green.

Inevitably, this season, we have dark blue gloves and dark blue shoes. Anything else would upset the whole equilibrium of dark blue and white. Often, they will be worn with one of the new prints that have a blue figure widely scattered on a white ground. They will be worn with an afternoon ensemble that depends, for its chic, on the predominance of blue; with a print that has a dark blue ground. Black accessories are the smart note with a print that has a great deal of black; brown accessories are called in for the brown-and-white print dress or suit, whether the background is light or dark.

SETTING OFF ONE COLOUR

If you are going in for colour, for runabout-town wear—and you are free to do so—; then make the most of it. Set off your yellow-red woollens and your emerald-green woollens with dead-white touches—white piqué collars and cuffs, white piqué gilets, and blouses of fine white washable stuff. Let your hat match the colour of your suit or dress; and sink your hands and your feet into the oblivion of brown or black. If you have a touch of white somewhere around and are feeling very springlike, wear white gloves. White suède-fabric gloves go well with white piqué. And, by the way, whenever there is a note of white in your ensemble, let your handkerchief be white. When there's not, it might be well to let your handkerchief match the lightest colour in any combination you have.

Use black accessories to set off the peridot-greens and absinthe-greens; though a few touches of white might be brought in to give a summery effect. Crisp white sets off the greys, the browns, and the grey-and-beige mixtures that are also so good for town this (Continued on page 102)



Mme. Jaquet, an illustrious Frenchwoman, has for two decades supervised the beauty requirements of gentlewomen in both Europe and America.

"Jaquet Preparations will help you meet your world, in whatever métier it is cast, with the dignity and grace natural to the woman possessing a properly cared for skin!" . . . . . .

MADAME JAQUET

These distinguished Preparations are found in the country's most distinctive Shops and Salons.

A brochure of great interest — "The Twice-A-Day Jaquet Way" — will be forwarded upon request.

Jaquet

JAQUET INC. 389 FIFTH AVENUE, NEW YORK CITY

For proper natal odeur, consult chart at the right. Odeurs correspond in name with the signs of the Zodiac.

IS HER BIRTHDAY THIS MONTH?

. . . give her the truly individualized gift, the only parfum distilled from *her own* astral flowers

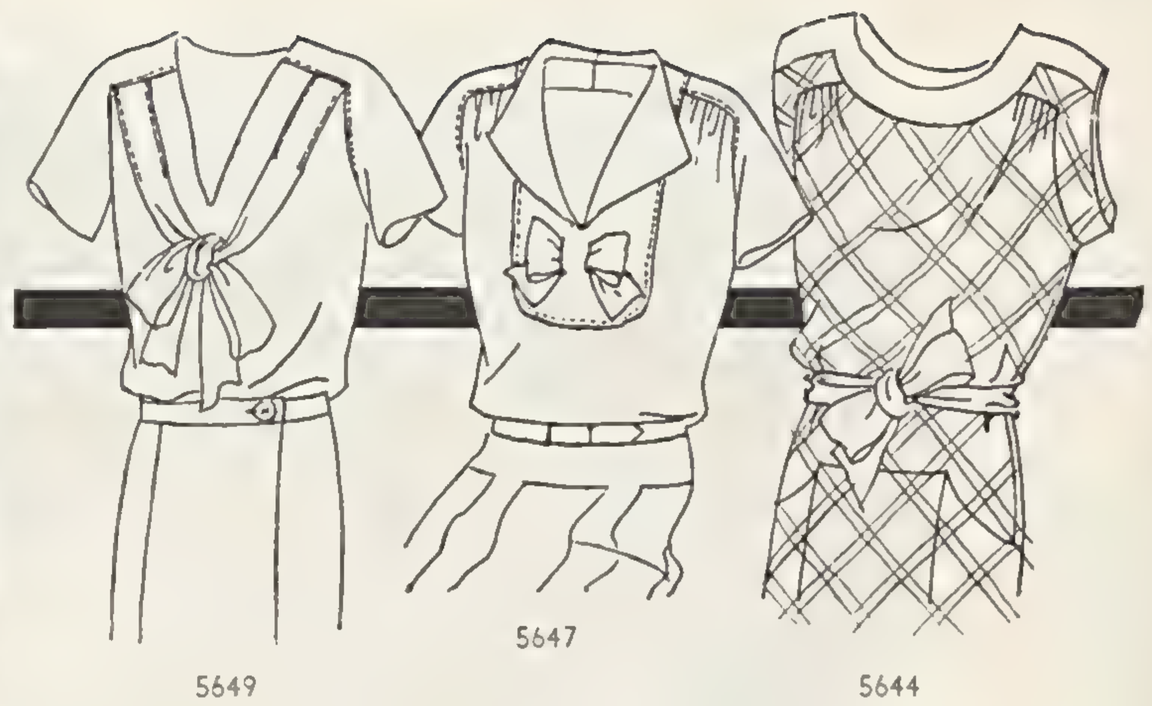
It was Prince Ragocozy, famous mystic of history, who first revealed that "just as there are twelve types of personality ruled over by the twelve signs of the Zodiac, so there are twelve groups of flowers ruled by the same astral influences".

From these groups, Parfums Astrologique has captured twelve heavenly odeurs that interpret with marvelous fidelity the personalities of the Zodiac.

Here . . . at last . . . in Parfums Astrologique . . . are odeurs *individualized* to each woman . . . irresistibly appealing . . . surrounding her with an aura of loveliness that is astrologically her own. For any gift-occasion . . . birthday, anniversary or graduation . . . truly the gift of gifts!

Exquisitely flaconed and packaged. At all the better shops. Or from Parfums Astrologique, 730 Fifth Ave., New York.

PARFUMS ASTROLOGIQUE



DESIGNS FOR PRACTICAL DRESSMAKING



• FROCK No. 5649—This sketch shows in detail the frock worn with jacket No. 5641 on page 80. Designed for sizes 32 to 42

• FROCK No. 5647—This model appears in full view on page 80, worn with jacket No. 5641. It is designed for sizes 32 to 42

• FROCK No. 5644—This sleeveless model is worn with jacket No. 5645, on page 80. Designed for sizes 14 to 20; 32 to 38



ON HER DRESSING-TABLE

(Continued from page 82)

effect. One of the component parts of "Liquid Charm" is a skin tonic of mild astringent properties. This can be purchased direct from Madame Berthelon at her shop on Madison Avenue in New York.

RELAXATION AND BEAUTY

Every specialist agrees that the sense of relaxation that a client achieves is one of the most beneficial elements of a facial treatment. Few salons are more conducive to this relaxation than the diminutive one of Margaret Brainard on Madison Avenue, in New York. Every detail of the proceeding is designed to this end, and you are asked to allow at least an hour and a quarter for each treatment. This, incidentally, can scarcely be called merely a facial treatment, since the back and the arms are manipulated before the face is approached, and the massage down the spine is a pleasant and soothing prelude. After the face has been cleansed and lightly massaged, the preparation that your individual skin requires is applied, and you are left to rest beneath the soothing rays of Miss Brainard's Cos-ray lamp, which send the cream deep into the skin. At the end of the treatment, a skilful make-up is applied, and you depart, feeling a refreshed as well as a more beautiful woman. Several new items have been introduced by this beauty expert, among them new shades in lipsticks and eye shadows, in smart black-and-white containers, and a liquid cleansing cream, especially designated as a preparation for skins that do not require any supplementary creams. This is a light preparation with slight emollient properties, pleasant to use and well adapted to youthful faces. Miss Brainard's preparations can be purchased at Stern's and at other shops in New York and in some of the larger cities.

If your hair or scalp is suffering from any of the all-too-familiar ailments, such as dryness, dandruff, or oiliness, the Parker method provides a group of preparations for a complete reconditioning. These preparations, long in use in reliable hairdressing salons, are now offered for the first time for use at home in an inclusive group entitled "Herbex." With these, your home treatment can be an affair of professional thoroughness. After first applying a heated oil, followed by an herbal cream that makes your scalp warm and tingling, you are ready for your shampoo. After this, the contents of another vial are applied to restore the natural oils that a shampoo tends to remove. The complete treatment with its attendant massage leaves the scalp in a healthy, rejuvenated condition. These preparations contain herbs chosen for their therapeutic value, and they can be purchased at toilet-goods counters or at the Frank Parker salon in New York.

ON THE SUBJECT OF SKIN

Those who take an interest in the condition of their skin—and who of us can afford not to do so in this day and age?—will also take an interest in a new book on beauty by Dorothy Cocks, *New Faces for Old* (Covici-Friede). This book contains authoritative information on the essential factors in correct care of the skin and reports of tests made by a dermatologist on over three hundred different skins. It is sound, helpful, and not too technical for the lay person to understand and profit by.



All the open-car characteristics are given fresh emphasis in the Cadillac V-8 Roadster illustrated below. Long low and graceful—and possessed of the exceptional performance assured by Cadillac's V-type engine design—it is one of the smartest creations since the vogue of the Roadster began. Cadillac V-8 prices range from $2695, f.o.b. Detroit. G. M. A. C. terms available on all body styles.

It has often been said that deep in the hearts of a majority of motorists is the ambition to own and drive a Cadillac. Mindful of this, the Cadillac Motor Car Company has striven, year after year, to bring its products within reach of an ever-increasing number of people. Today, this purpose has been fulfilled in exceptional measure—for the distinguished Cadillac V-8, expressive of everything that has come to be associated with the name Cadillac, is offered at prices ranging from $2695.

CADILLAC V8 12 16

LIST OF DISTRIBUTORS

VOGUE PATTERN SERVICE

LIST OF DISTRIBUTORS

VOGUE PATTERNS may now be obtained in all of the leading American and European cities. They may be purchased in the shops listed below where one may secure expert fashion advice about personal clothes problems, and see the coloured sketches of all the new models.

HOW TO ORDER BY MAIL. Vogue Patterns may be ordered by mail from any of the distributors listed below or from Vogue Pattern Service, Greenwich, Conn., 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California. In Canada, 70 Bond Street, Toronto, Ontario.

IN ORDERING, state the full pattern number of the pattern you select. When ordering skirts give both the waist and the hip measure; when ordering misses' or children's designs state age.

HOW TO SEND MONEY. Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or offices from which you order.

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LOS ANGELES
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MODESTO
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MONROVIA
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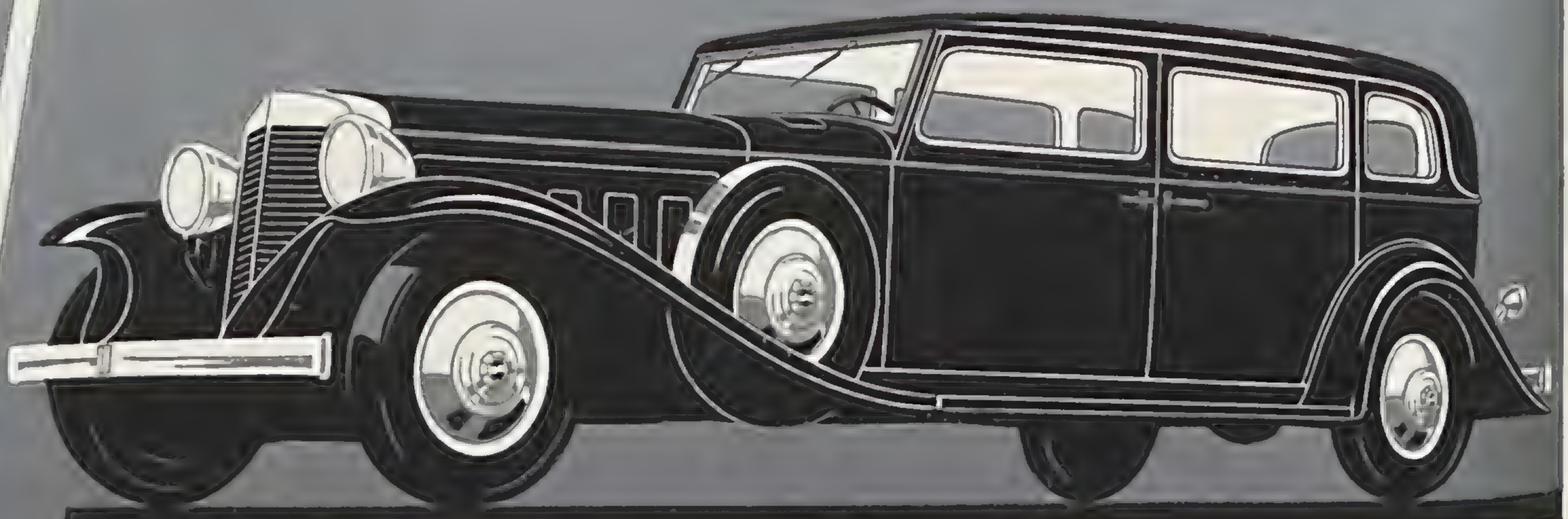




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WHAT THEY READ

(Continued from page 57)

uncertain haze. The French Revolution happened, but was it as inevitable as we are taught to believe? Were the evils of feudal France incorrigible or corrigible only by revolution? History books, for want of space or the historian's energy or the student's intelligence, make everything inevitable: the triumph of Occidental civilization, the Great War, the American Republic. But, in this book, all these "inevitabilities" are impeached. The French Revolution, for example, is averted in two pieces: Maurois prevents it, Belloc suppresses it. And Belloc makes his premise solely this: "If Drouet's Cart Had Stuck," if the man who recognized Louis XVI. on his attempted escape from France and stopped his postilion by blocking a gateway with a cart by a matter of seconds, had found that cart chained in its stable by the rear wheel. On this fabulously trivial contingency, Belloc (very reasonably) writes the most cataclysmic set of suppositions of the lot.

The dullest ones (and they are by no means dull) are the two literary ones: "If Byron Had Become King of Greece" and "If It Had Been Discovered in 1930 That Bacon Really Did Write Shakspere" (because they are both flippant). The most ill done, but the most romantically exciting, is Chesterton's "If Don John of Austria Had Married Mary Queen of Scots." That is to say, if a heroine had found a hero. And Chesterton claims that Don John had expressed an intention to carry off Mary, then Elizabeth's prisoner; but he died at thirty-three, possibly by poisoning. These, two of the greatest figures of the greatest European age, would have softened the paralysing influence of the Reformation (just an opinion) on European culture, have kept chivalry in the world, not just for a little while longer, but for good. But at this point, Puritan realism came in, and with it men like Cecil, who "is not chivalrous, does not want to be chivalrous, and (what is most important of all) does not pretend to be chivalrous."

This is the wildest moonshining of them all, but somehow to me the most fascinating, since it involves the very substance and spirit of men and the beginning of "modernism," materialism, realism, and that all-conquering swastika of modern history and business, the double-cross. But I am allowing myself to moon in earnest over these dramatic "ifs," and you will want to do that for yourself. You will find here "ifs" for every taste, the most optimistic and the most pessimistic. But please, hereafter, do not accept on faith the doctrinal inevitabilities of history or of your favourite newspaper. At this moment, some idiot accident is preparing the "inevitability" of 2000 A.D. "IF" is an excellent companion-volume for that other two-letter-titled manual for a modern sceptic: Charles Fort's "LO!"

"GRAND HOTEL"

The novel "GRAND HOTEL" by Vicki Baum (*Doubleday, Doran and Company*) will not be compared here with the play adapted from it, since this reviewer hasn't seen the play. The novel does very well by itself. The much-advertised pacing of the play, the gradually tightening treatment of its episodic material, is missing from the novel. The story is leisurely enough, and frequently chances for melodrama are muddled, but the underlying excitement of it comes through. The author is another of those who like two-dimensional people, characters whose one quality stands out all over them. When they're drab, they're super-timid-souls. When they're disillusioned, half of their physical face is missing: "a souvenir from Flanders," as Dr. Otternschlag tells himself. The dancer, the baron, the "Generaldirektor," are all extravagant symbols of familiar types, released from banality by their very extravagance.

Personally, I like this sort of thing. It makes for good melodramatic reading, and everybody—author, reader, character—knows where he stands. The story has already been so widely told that it need not be repeated here. It's too complicated anyway. What is more important than the story is the mood that runs through the story: the suppressed excitement of hotels that any one feels who does not live habitually in a hotel, the sense that something special is always about to happen.

The little bookkeeper who is throwing away his money in a last splurge, because he has been told he has but a few weeks to live, sets the mood early in the story, and it is maintained. It is easy to recommend "GRAND HOTEL," it is excellent easy reading. And it is one of the most exciting novels you will find on the book-lists. With so many violent people who don't much care what they do next all in one place at the same time, something was bound to happen. And so it did.

A POET'S NOVEL

"THREE STEEPLES" by LeRoy MacLeod (*Covici-Friede*) is a fine, murky, overwritten novel of Indiana farmers. It is also a magnificent attempt to omit several hundred years of the growth of the novel. Mr. MacLeod does not share the pusillanimous fear of all other modern novelists that they will make fools of themselves if they overwrite their themes. There are no understatements in this novel, and there is a wealth of metaphor. It is full of colours and pictures. And here also, at last, is a novelist who is more concerned with the full and truthful development of his material than he is with the convenience of the reader. There has been too much catering to the reader these many years. Writers have worked to make what they had to say as brief and palatable and convenient as possible, so that their books would be read by as many people as possible. I, for one, am profoundly grateful to Mr. MacLeod for his contemptuous snub to the reading public who has been asking for it for a long time.

If you want to find out what he has to say, you have to work for it. He has more important things in his life than trying to entertain you. However, it is regrettable that in this, his first novel, this (Continued on page 100)



AT ALL GOOD TOILET COUNTERS THROUGHOUT THE COUNTRY AND ESPECIALLY IN NEW YORK AT LORD & TAYLOR—WANAMAKER'S—SAKS, FIFTH AVENUE—STERN BROTHERS



WHAT THEY READ

(Continued from page 98)

poet has not been more sensitive to words. He has largely wasted them, dissipating their possible effects and powers of suggestion. The sort of word-sensitiveness he has exercised is precisely the most insensitive use of words that uses the bright and the dull ones with equal emphasis. The theme of "THREE STEEPLES" is religious, the thrusting of the god-instinct against the flattening force of the little Indiana village. The eventual tragedy of the story grows out of the tremendous truth that no good intention ever does any good, that you can't help our fellow men, that it is reserved for those who love you to do you the most harm. The story shows how the one who, with the kindest and wisest will in the world, tries to help, to do the right thing, actually leaves sorrow and ruin and rage behind him. "THREE STEEPLES" is a fine and memorable and unreadable novel.

SOMETHING DIFFERENT

Three importations which have only in common the fact that they are conspicuously different from the run of fiction are: Heinrich Hauser's "THUNDER ABOVE THE SEA" (*Horace Liveright, Inc.*); Theodore Francis Powys' "THE WHITE PATERNOSTER" (*The Viking Press*); and Alin Laubreaux's "MULATTO JOHNNY" (*E. P. Dutton and Company*). It would have been a great satisfaction to have written the first of these, but it is not so great a satisfaction to read it. Herr Hauser has written a story; then he has written a diary; then he has interlarded the two. He begins with a passage telling of a walk he took in Donegal, Ireland, and of his anxiety to find a hero for his novel. Then he begins again in straight fiction to give us the hero. Presently, he wants a heroine and tells us about that. Thereupon, we have the heroine. The two meet, fall in love, and make a story. When the period of story-gestation is over, they both die.

But meanwhile, we have followed also the ramblings of the author in Dublin, on a ship, and so forth. The reader's natural antipathy to this device is qualified to a considerable degree by the really extraordinary ability of the author. The story is brutal and intensely modern. It deals with thoroughly twentieth-century horrors and beauties, all sufficiently typical. We see a psychoanalyst and an illegal medical practitioner, hospitals and airdromes, a rich demi-mondaine and a transatlantic flyer. But, more than all this, Herr Hauser has suggested a new technique. He omits great interludes of the plot, takes up the story again with perfect self-possession. Thus, the reader is obliged to think out for himself what has happened in the time between the two episodes.

For myself, I enjoyed this very much. It gave a strange effect that I find it impossible to describe. In one sense, the device is common enough; but, in Herr Hauser's handling, it is unique. It perfectly gave the illusion of his two characters insignificant and overwhelmed in the crowds of civilization, the fragmentary life-stories of newspapers. The book has been translated by Patrick Kirwan and is beautifully done. Hauser writes like a house afire, anyway. Perhaps, his use of the interlarded diary form is intended to tell the reader that this book, like all novels, is basically a fake, a swindle whose conviction depends entirely on the plausibility of the author at artistic lying. It is indeed an achievement that he can tell you that it is a lie and then proceed to convince you of the essential truth of his lie. Let us hope, however, that in his subsequent work he will omit this unnecessary candour.

"THE WHITE PATERNOSTER and Other Stories" evokes again that unique atmosphere that invades all of T. F. Powys' work. Take and read any book by Powys, and at the end of it you will have forgotten all the rest of contemporary literature. The society, the values, the motivations are unlike anything else in fiction: a closed-in, self-sufficient world as unfamiliar to moderns as would be a village on the Moon. One fault of "THE WHITE PATERNOSTER" is that it uses several village-names and sets of characters to populate its thirty-some stories. Thus, Powys has lost some of the insularity that concentrated the power of "Mr. Weston's Good Wine" and "Kindness in a Corner." According to the jacket, the locale of Mr. Powys' people is Dorset in England, but the fact that a real place-name can be given them makes them no less fantastic.

Many of these stories are humorous with a kind of casual brutality that is the essence of comedy. Of the tragic ones, the best are "Mr. Toller's New Clothes," "Mr. Handy's Wife," "Christ in the Cupboard," "What Lack I Yet?" and "Gold." Of the others, some of the best are "The Golden Gates," "Found Wanting," "Mrs. Hockey's Cross," "The Bride." Some of these are less tragic than they are satirical. The bite of Powys' bitterness is occasionally very telling. They are all terribly simple, concerned with the desire for life, carnality, the surrender to death, loyal love, jealousy, greed, everything but the League of Nations. Powys has never been popular, so that I suppose "THE WHITE PATERNOSTER" will not be either. I have grown tired of recommending him.

Alin Laubreaux's "MULATTO JOHNNY," the work of a Frenchman and rounding out our trilogy of German, Englishman, and Frenchman, is another matter. I can see no reason why it shouldn't be very popular. But beyond that, it is also very good. Mulatto Johnny is the son of a French sailor and a Kanaka woman. A tragic accident makes him a criminal. He runs off, lands among cannibals, later is caught for slave labour, is groomed to be a boxer, and finally returns to his Kanaka village. His life is shown as a steady descent from a kind, gentle, honourable freeman to a savage. He has loved his father and a Kanaka girl, and both have been taken from him. He is in all essentials untouched by civilization, a truly innocent and upright man. Whenever civilization touches him, we automatically have satire, though it is hard to tell whether the author intended it. Surely, we may refer to the cattle-raising industry the episode in which Johnny in the cannibals' (Continued on page 102)

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• Today, *ZIP* is the only Epilator available for actually destroying hair growths, by removing the cause. Tested over a period of twenty years, *ZIP* has met every requirement and has been used by hundreds of thousands of women for permanently destroying hair on the face, arms, legs and underarms.

So simple. So quick. *ZIP* leaves no trace of hair above the skin; . . . no prickly stubble later on; . . . no dark shadow under the skin. . . . That is why so many stage and screen stars as well as Beauty Specialists use and recommend *ZIP*.

ZIP is pleasant to use, safe, and delightfully fragrant. It is this product which I use at my Fifth Avenue Salon. It acts immediately and brings lasting results. Now, in its new package, it may be had at $1.00.

And if you still insist on using the razor at times, . . . take this advice from one who knows: Protect the skin before applying the razor. Simply spread *ZIP-SHAVE* over the surface . . . and shave. The application of *ZIP-SHAVE* not only speeds up the razor, but overcomes chap as well. Tube, 50c.

ZIP Epilator, **ZIP** Depilatory Cream, and *ZIP-SHAVE* can be had at all good stores. If your dealer is out of stock, use the coupon.

For personal advice, consultation or demonstration, all without charge, call at my Salon. Regular treatments at nominal prices.

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Address .....
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WHAT THEY READ

(Continued from page 100)

village is compelled to father children on all the native women and in which he later discovers that these children are used for food. When he finally returns to the world, the Great War has begun and ended. He is made to box, but, whenever he gets really angry (against his will) and hits his opponent in one way rather than another, he is hooted and disqualified. "MULATTO JOHNNY" is an unusual novel, distinguished by its hero and its swift, compelling story, as well as by the implications which one may be permitted to read into it.

"SAVAGE MESSIAH" by H. S. Ede (*Alfred A. Knopf, Inc.*) is the story of a young French sculptor who was still young when the War broke out and was killed in action. The man was Henri Gaudier, and the title is a statement of his scholarly and selfish violence, his fulfilment in life of the qualities usually attributed to "genius." The fact is that what he was able to do before his death proves that he was indeed a genius. This book is a dull and objective rendering of what data there is on his life, mostly based on his letters and his mistress' diary.

COLOUR

(Continued from page 94)

year. Brown accessories — meaning shoes and gloves—or dark blue accessories are the smart new note with grey; dark green shoes and a dark green scarf would be marvellous with brown. But here we are getting into colour combinations. It's really only the vivid reds and greens that stand by themselves, this year.

COMBINING COLOURS

It's with sports and the morning-sports type of clothes that you can let your colours run riot to the greatest extent. Here's where you can bring in coloured scarfs and coloured shoes as a third contrasting colour note. The darker or the soberer the background of your ensemble may be, the more you can let the accessories have their fling.

Combining colours is the occupation that calls for all your skill and ingenuity, just now. The combination must be confirmed, but, if you go about it too systematically, you will look like a picture puzzle in which every little piece has just slipped into place. Often, you will prove your genius by *not* letting your bag match your shoes or by bringing in a perfectly irrelevant colour detail. The possibilities of colour combinations are endless, but the following suggestions may give you some plan on which to work.

The red-white-and-blue tricolour for town might be handled in some such way as this: blue woollen coat-dress with a white vest and encrusted red woollen belt; blue hat, white gloves, red bag, blue shoes.

Beige-brown-and-green, for country or for town, might be planned in this way: a yellow-beige tweed suit; a brown-and-green scarf; brown hat, natural pigskin bag, brown gloves, green shoes. Here is a case, with the natural pigskin, where the lining of your bag would be in beige. The new bags have linings that match the outside—so that whatever colour note is brought in by the bag is sustained—; or contrast forcibly, matching some other colour accent of the ensemble. Your brown bag has a brown lining, as a rule; your black bag is lined in black. You might have a white bag lined in brown.

The vivid blue that has found a place for itself in tweeds is a likeable shade, but not easily reconciled with another colour note. It will go with tawny yellow, if the tone is so subdued that it is almost tan, and, in that case, you might as well let all the accessories die out in shades of tan, letting the vivid blue have everything its own way.

To consider a combination that's not prevalent, but quite possible, take grey, red, and navy-blue. You might have a blue woollen jacket with a red leather belt and a grey woollen skirt. In that case, wear a blue hat, blue gloves—banking your blues together—, and blue shoes; and carry a red bag.

PASTEL SHADES IN ACCESSORIES

Pastel colours in gloves and bags are a new note. They have, very definitely, a summer air. The gloves are of washable suède-fabric; the bags of some material like piqué. Both bags and gloves are made in pale shades of pink and yellow and green. They would make charming colour notes against a white dress. They might, on occasion, match the dress. But smarter with a dress in pink or green or yellow or blue would be a white fabric bag and white suède-fabric gloves. When all is said and done, contrast triumphs over everything, this year.

NOBLESSE OBLIGE

This year, Mothers' Day—Sunday, May tenth—has a new meaning, because of the many mothers in great need. The present campaign of the Golden Rule Foundation is intended as a tribute to the thousands of American women who, in spite of hardships and financial difficulties, have managed to keep their homes together. Gifts may be made directly, through local agencies, or by subscribing to the Golden Rule Mothers' Fund. A check payable to the Golden Rule Foundation, at 60 East Forty-second Street, New York City, will help destitute mothers throughout the United States



(Left) A summer evening dress of airy, fragile simplicity, yet with richness and fine detail. The material is embroidered batiste trimmed with Alençon lace.

(Right) Fine handkerchief linen, beautifully embroidered, with a scarf and yoke of linen lace. Like all exquisite materials, it Luxes beautifully.



At BERGDORF-GOODMAN'S they are almost fanatical about Lux



Printed pongee, faced in pale green. The delicate flower tones should be trusted only to Lux.

In the beautiful Bergdorf-Goodman salons on the Plaza we were being shown the most charming summer gowns. Delicate, deliciously fragile . . . could they possibly *ever* be washed?

"But of course," exclaimed the Countess de Forceville, who is one of the chic and elegant women responsible for the distinction of this famous establishment.

"Almost any gown in the world may be washed—in Lux. A marvelous way of washing, so safe for everything, from batiste to satin!"

Mr. Goodman himself, like his clever stylists, is wholeheartedly enthusiastic about Lux. "The one *perfect* way of preserving beauty of color and texture."

And so many other exclusive New York fashion establishments share this unbounded belief in gentle, safe Lux. They have abundantly proved its magical promise . . . if it's safe in water alone, it's just as safe in Lux.



From the Land of the Poppy

The Oriental influence that marks so many of England's fine old china patterns, and also distinguishes some of the best designs of present-day English potters is well grounded in tradition, for England's first *china* was brought from the country of that name during the 16th Century.

The charming plate illustrated, recently introduced at Plummer's, shows how successfully a well-known English Pottery has adapted a Chinese motif to a modern service, creating a gay, informal pattern which is just the thing for today's tables yet pays tribute to its Oriental origin as does much of the world's finest china which may be seen at Plummer's.

A colorful new pattern by Minton which presents Chinese motifs in modernized and modified form. Colorings are pleasingly bright and gay and feature lacquer red, orange, green, black and gold, on a rich ivory background. A complete service carried in open stock in all sizes.

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SEEN ON THE STAGE

(Continued from page 59)

humour that has marked Miss Crothers's work for years. And her limitations, also.

It treats as tender comedy what has often been used as a theme for tragedy. Two women from Dubuque visit Paris. Emmie, a wealthy, middle-aged widow, meets Hippolitus Lomi and decides to marry him. Lucile Lingard and Ronald Derbyshire fall in love with each other; she goes home determined to tell her doting husband and then return to Ronald.

But once back in Dubuque, her courage fails her. Ronald follows her to Iowa, and she nerves herself for the ordeal, but something happens that removes from her the necessity. Ronald and Lingard become friends, and the former is unwilling to take from the latter the only thing he lives for. Moreover, Lucile in an Iowa setting has not the allure for him the Lucile of Paris had. Ronald vanishes. And Lucile embraces Lingard with tenderness tinged with maternal sadness.

Such an outline does scant justice to "As Husbands Go." It can not give the flavour of the contrast between the garrulous, shallow Emmie and the serious Lucile. Nor of the splendid scene in which Ronald and Lingard get drunk together and in the alcoholic mists discover their mutual regard. Nor can it give any intimation of Miss Crothers's continuous if only occasionally sparkling wit. And, in addition, it fails to indicate how much inferior the final act is to the others. The fall of the second act curtain seems to shut off the author's invention.

Structurally, the play is gauche. Many exits and entrances are arrayed in the wooden, arbitrary manner of another day. A child is introduced for no discernible reason except to arouse "sympathy." The last act does little more than "straighten things out."

Yet, despite those faults and several minor ones, "As Husbands Go" provides a highly diverting evening, chiefly because of the way Miss Crothers has drawn, and Catharine Doucet plays, Emmie. Dubuque, including Lingard, thinks Ronald has crossed the ocean and a large part of America because of Emmie; she dare not tell the truth, she is fearful of saying something that might reveal it, and, being a chatterbox and more than usually fluttery, is always doing just that; the excited embarrassment following each *faux pas* causes another. The characterization and the portrayal are delicious.

Jay Fassett is a hearty, healthy, convincing Lingard. No one can fail to comprehend why Ronald, as played by Geoffrey Wardwell, attracts Lucile, but it is difficult to understand "what he sees in her." For Lily Cahill makes her cold, aloof, automatic, almost forbidding, more an inhibited mother than a woman in love. Marjorie Lytell plays Emmie's daughter with sureness and charm. Of a tall, gangling lad named Robert Foulk, little more is required than that he be tall and gangling; he is admirable.

The dialogue Miss Crothers writes should be studied by all aspiring playwrights: facile, economical, bright, apparently spontaneous, always in character, every line written to be spoken, it injects into her plays and her people a humanness they have not in themselves—it even counterbalances the stiffness of design and structure that encloses them.

"Give Me Yesterday"

According to A. A. Milne, the lyric of a song popular with the children of Yorkshire a generation ago, probably to-day still, Yorkshire being in England, runs like this:

"Half a pound of two-penny rice,
Half a pound of treacle,
That's where the money goes—
Pop goes the weazel!"

And since the verse contains treacle, Milne should know. For he is the greatest dispenser of treacle in the theatre of our time.

His newest play to reach New York —called "Success" in London, "Give Me Yesterday" here—does not weaken his claim to that dubious honour; indeed, it strengthens it. A whimsy with more than the usual amount of saccharinity Milne is wont to indulge in, coating, submerging what might have been a fine drama depicting the cost of success. What should have been strong and moving is turned into mere prettiness that induces sweet sniffles.

The Right Hon. R. Selby Mannock holding one of the minor portfolios in the Government, revisits the land of his childhood, falls asleep, dreams of his youth, meets his first love, hurries back to his home in Cavendish Square resolved to Give It All Up—including his wife—and live the rest of his life with The Yorkshire Girl. But when offered the powerful position of Chancellor of the Exchequer, he can not resist; he accepts, but is emotionally broken because acceptance means abnegation of his idyll.

The dream episodes, played mostly by children, differ from the majority of such scenes on the stage only in being more sugary. The playwright's point could be made without them. And if they were omitted, the drama would gain immeasurably; it would be sturdier, more convincing. Charles Hopkins has assembled talented players to interpret "Give Me Yesterday."

"Napi"

A good idea and Ernest Truex—that sums up "Napi," the farce at the Longacre Theatre about a little dry-goods clerk who, being physically uncannily like Napoleon, is conscripted by officials to impersonate the Emperor when plotters threaten the life of the Man of Destiny. The abundant comic possibilities of the idea are not developed. But Truex's fun-making is.

Few, if any, actors in our theatre are his peers—none excels him. He has a Chaplinesque quality, a fine feeling for pantomime aided by a bashful charm that prevents overemphasis, yet never misses its point. Taste combined with a rare humour.

"Privilege Car"

Although "Privilege Car" is sincere, colourful, presents a milieu strange and absorbing, (Continued on page 106)



ANNOUNCING

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CONVERTIBLE COUPE

A distinguished sport vehicle, convertible for open or closed driving, and in every detail a car of Reo character.



Folding snugly into a special well, the top, when collapsed, perfectly preserves the car's aerodynamic streamlining.



125 horsepower. 135-inch wheelbase. One-shot chassis lubrication. Reo Silent-Second Transmission.



A FLECKED JERSEY SUIT WITH A TEMPTING COLLAR

It's sheer flattery, the way this lacy wool collar ripples over the sweater blouse of this Peck & Peck flecked jersey suit. Especially when it's worn outside the slightly fitted cardigan jacket. And stitched box pleats give the skirt its share of flattery with a swinging, graceful line. $45. The uneven brim of the felt vagabond charmingly frames the face. $15.

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MINNEAPOLIS · ST. LOUIS · PHILADELPHIA

SEEN ON THE STAGE

(Continued from page 104)

it fails as a play because the authors have cluttered it up with so much plot that the spectator is unable to give himself to it freely; he is constantly striving to straighten things out. However, after the initial act, the affairs fall into a sort of order, and "Privilege Car" becomes an interesting melodramatic comedy of circus folk, their ways and point of view, their camaraderie and antagonisms.

"The Admirable Crichton"

Many years ago, William Gillette appeared as the butler who becomes a master in Barrie's "The Admirable Crichton," and New York hailed him as it had a while before when the tall, taut histrion was Sherlock Holmes. To-day, at the New Amsterdam Theatre, Walter Hampden is Hamleting his way through Lord Loam's London drawing-room and the thick brush of the uninhabited island.

The play now has a charming quaintness. But time's relentless search-light reveals a number of flat moments, opportunities missed, tricks that no laughter deceives Yet, despite all that, "The Admirable Crichton" would still be entertaining if not engrossing were the direction of the present production and the playing of the leading rôle better. But, being what they are, the play seems sorely dated.

THE INCOME LIMITED

(Continued from page 69)

complementing your clothes, your clothes complement your hat. Care and time and energy should be expended on choosing your new hat, and, after you've chosen it, as much care must be taken in putting it on.

If you like hats made on the head while you wait, in the wilds of Herald Square at Saks—Thirty-Fourth Street—resides a perfect wizard who does this to perfection. His name is Robert, and his hats range from approximately $15 up. It is quite worth your while to go and view his works of art.

Here is another clever dodge for the hat situation—cut your old blue or black crown out and crochet a new shallow crown of white wool or cotton in some simple crochet stitch as if you were making a small baby cap.

Don't turn up your nose at your old clothes. No one will notice them if you add a new scarf and bag. Don't stoop as you pace the pavements—the newest clothes look old if you do. A tip when sending in an order for several shares of stockings is—get three pairs at least in the same shade; if A of the first pair wears out, you can use B with the others. Again, remember soap flakes, the friend of vague incomes. Don't wear soiled gloves or sad stockings—they'll make your other things look shabby. If you have a chic dog, get a new leash to match your new outfit. It will add a finishing touch. Remember that men love neat women.

SOCIETY

(Continued from page 28)

ENGAGEMENTS

NEW YORK

Crane-Dougan—Miss Edna Montgomery Crane, daughter of Mrs. C. Austin Crane, to Mr. Wolston C. Dougan, son of Mr. and Mrs. Samuel C. Dougan.

Godfrey-Ritchie—Miss Brenda Godfrey, daughter of Mr. and Mrs. Edwin Drexel Godfrey, to Mr. Frank William Ritchie, son of the late Reverend F. W. Ritchie and Mrs. Ritchie, of Ottawa, Canada.

Street-Hall—Miss Lucy Clark Street, daughter of the Reverend Doctor William Street and Mrs. Street, to Mr. William Webster Hall, junior, son of Mr. and Mrs. William Webster Hall.

BALTIMORE

Baum-Miller—Miss Katherine Baum, daughter of Mr. and Mrs. James Edwin Baum, to Mr. L. Vernon Miller, son of Mrs. Miller and the late Doctor Decatur Howard Miller

King-Boykin—Miss Frances Cary King, daughter of Mr. and Mrs. Hugh Purviance King, to Mr. Thomas Wentworth Boykin, junior, son of Mr. and Mrs. Thomas Wentworth Boykin.

BOSTON

Burrage-Clark—Miss Katherine Lee Burrage, daughter of Mr. and Mrs. Russell Burrage, to Mr. Forrester A. Clark, son of Mr. J. Dudley Clark.

Hale-Franchot—Miss Sanchia Forbes-Robertson Hale, daughter of Mrs. Beatrice Forbes-Robertson Hale, to Mr. Stanislas Pascal Franchot, son of Mr. and Mrs. Edward E. Franchot, of Buffalo, New York

Movius-Palmer—Miss Rose Saltonstall Movius, daughter of Mrs. Hallam L. Movius, to Mr. Potter Palmer, third, son of Mr. and Mrs. Potter Palmer, of Chicago, Illinois.

Smith-Hopkinson—Miss Maud Knowlton Smith, daughter of Mr. W. Schuyler Smith and Mrs. M. Knowlton Smith, to Mr. John N. Hopkinson, son of Mr. and Mrs. Ernest Hopkinson, of New York.

Weld-Bigelow—Miss Sylvia Weld, daughter of Mr. and Mrs. Rudolph Weld, to Mr. Albert S. Bigelow, son of Mr. and Mrs. Albert F. Bigelow, of Brookline, Mass.

ENGAGEMENTS—Continued

LOS ANGELES

Fredericks-Fort—Miss Deborah Fredericks, daughter of Mr. and Mrs. John D. Fredericks, to Mr. William A. Fort, son of Mrs. Ethel G. Fort.

Sevier-Chase—Miss Virginia Lorraine Sevier, daughter of the late Doctor Roland Lawrence Sevier and Florence Scatena Sevier, to Mr. Ranson Watkins Chase, son of Mr. and Mrs. Lucius K. Chase.

MEMPHIS

Child-Sanger—Miss Marion Child, daughter of Mrs. Emily James Child, to Mr. Richards Harlakenden Sanger, son of Mrs. Sanger and the late William Cary Sanger.

PHILADELPHIA

Collins-Hayes—Miss Katherine Hill Collins, daughter of Mr. and Mrs. Henry Hill Collins, junior, to Mr. Henry Gillespie Hayes, third, son of Doctor Henry L. Hayes and Mrs. Hayes, of San Francisco, California.

Malpass-Backus—Miss Rosina Dowker Malpass, daughter of Mrs. Harry Turner Malpass, to Mr. Wallace Truman Backus, son of Mr. and Mrs. Grosvener Hyde Backus, of New York.

Payne-McIlvain—Miss Beatrice Hancock Payne, daughter of Mr. and Mrs. William Hancock Payne, to Mr. J. Gibson McIlvain, second, son of Mrs. Walter Biddle McIlvain.

Story-Ewer—Miss Emelyn F. Story, daughter of Mrs. Julian Story, to Mr. Edward Ewer, son of Mr. and Mrs. Chester Ewer, of Wisconsin.

RICHMOND

Caperton-Bingham—Miss Mary Clifford Caperton, daughter of Mr. and Mrs. Clifford Randolph Caperton, to Mr. George Barry Bingham, son of Judge Robert Worth Bingham, of Louisville, Kentucky.

WASHINGTON

Pilson-Galbraith—Miss Margaret J. Pilson, daughter of Mr. and Mrs. Maurice Pilson, to Mr. George R. Galbraith, son of Captain William W. Galbraith, U.S.N., and Mrs. Galbraith.

● Notice: Doctor Marcel Von Wertaur requests that women will please not come to his laboratory to buy Velo-Derma. He has none for sale there but has appointed The Velo-Derma Company, 105 East 29th Street, New York City, sole distributors for the world

One Woman Told Another Until Fifth Avenue Hunted Out This Man

How an explosion in a German scientist's laboratory discovered a new way TO MAKE THE SKIN GROW YOUNG ... bringing women flocking to his door

by DR. MARCEL VON WERTAUR

● This is the first and last advertisement I ever expect to write.

When it is finished I am going back to my laboratory, disconnect my telephone and take up my real work where I left it off on March 7, 1930, A.D.

First of all, let me say I am neither a dermatologist nor a cosmetician. After graduation from Heidelberg I engaged in research chemistry for an European government and after the war took up similar work here in New York City.

My discovery of Velo-Derma was sheer accident. If it will do all the wonderful things for the complexion that women swear it will do, I am very glad. I only know it served me well at the time of what might have been a serious accident.

How I happened to create formula 770

On March 7 of last year I was working with some very powerful acids when a retort suddenly exploded and covered my hands with its searing contents. As you may already know, all chemists, when working with acids, keep a lye solution handy in case of accident. Lye neutralizes the action of acid and frequently prevents a nasty burn.

On this occasion, because my lye solution had stood so long, it was excessively strong, and when I plunged my hands in it, the lye over-balanced the action of the acid and left my hands corduroyed with wrinkles.

I immersed my hands in 770

In another container on my table was formula 770 (Velo-Derma), a new organic reagent which I was using in another experiment. Knowing it was harmless and would be cooling, I hastily dipped my hands into the receptacle. Imagine my astonishment when I withdrew my hands, to find the wrinkles entirely smoothed out and the skin white and normal.

Mrs. S. pays a visit

Thinking nothing more of this at the time than to jot down a memorandum of the incident for future safety, I went about my work.

A few days later, an acquaintance, Mrs. S., dropped in at my laboratory to make a call. Over a cigarette she complained at the complexities of her daily beauty treatments and asked me why I didn't invent a cosmetic that would do the work of all the others.

I told her cosmetics were out of my line. Then, suddenly, I remembered Experiment 770 and told her the story. Interested at once she begged me to give her a vial. I did so, but told her that its cost was prohibitive for popular use.

Then the trouble started

Perhaps a week later, Mrs. S. telephoned. She simply had to see me. She was so excited she could hardly talk.

She arrived breathless, her hands filled with bits of paper.

"Look at me, Doctor, look at me!" she exclaimed excitedly.

I had no idea what she was talking about.

Finally, I pieced out her story. It seems she had taken my suggestion seriously and used my Experiment 770 as a skin treatment with what were evidently remarkable results.

By word of mouth it had gone around that a sensational new beautifier had been discovered, and her friends had commissioned her to get some for them at any price. The bits of paper were checks. Nothing would do but I must stop everything and make enough 770 to fill her orders.

"But my dear lady," I told her, "in the first place I am not a beauty doctor and, in the second place, this formula is far too costly for any commercial purpose. It would have to sell for at least $10 an ounce."

"Don't be absurd," she said impatiently. "Women will pay that gladly for a preparation that will really do the work as this does. Besides, you have to use such a tiny bit, it wouldn't really be expensive. You've simply got to make enough to supply these orders." She thrust the money in my hands.



MARCEL VON WERTAUR, Ph.D., Sc.D.

Women have made my life miserable

That was only the beginning. Since that day my regular work has been at a standstill and I have been busy day and night trying to keep pace with the demand for Velo-Derma.

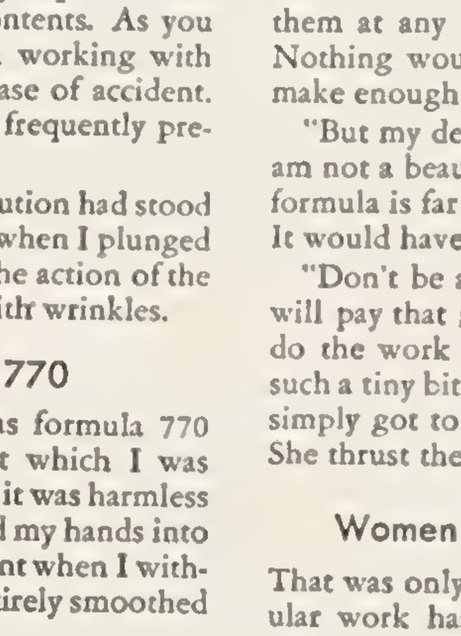
Finally they heard about it in a great New York department store and the buyer searched three weeks until she located my laboratory and placed an order. Soon other New York department stores followed suit.

Women flocked here with checks in their hands. There was always a line of limousines at my door.

How so many people heard about it I have no idea, but my telephone rang incessantly until I had to change my number.

The New Yorker sent a young woman to see me; she wrote about Velo-Derma in the magazine. Harper's Bazaar and Vogue were next.

When these articles appeared orders started to pour in from out of the city. Telegrams came from San Francisco and Hollywood. I even received a cabled order from Scotland.



IN FLACONS, $10 AND $25

I couldn't imagine what had happened. The whole world seemed to want Velo-Derma.

I appoint an agent

Without my spending one penny in advertising, without ever once putting my foot inside a store, the demand for Velo-Derma soon grew to where I could no longer handle it.

I had either to get rid of Velo-Derma or give up my real work. I chose the former.

At the advice of my lawyer, I got in touch with a group of individuals here in New York who are experienced in business. I have made an arrangement with them whereby they are to pay me a royalty on every bottle and take over the whole responsibility. I have agreed to supervise the manufacture. I can do that and still have time for my research.

So if you want Velo-Derma, and your favorite department store cannot supply you, please do not come to see me. Fill out the coupon and my agent will supply your needs.

How to apply Velo-Derma

● Velo-Derma is extremely simple to use. A very few drops should be applied to the face by pressure with the fingers, after the make-up has been taken off at night and before it has been put on in the morning. Mrs. S. says it is quite effective in actually erasing wrinkles, especially if applied with heat. Her way is to wring a hot towel as dry as possible and apply over the Velo-Derma for five minutes. I can understand chemically why this might be helpful.

Mrs. S. says Velo-Derma not only removes wrinkles, but does the work of muscle oils and astringents and is quite the best powder base she has ever found.

I cannot vouch for these things, but hundreds of unsolicited letters from women enthusiastically bear out her statements.

You can prove it for yourself if you like. Velo-Derma is on sale at the better department stores.

Velo-Derma comes in $10.00 and $25.00 flacons. It is economy to buy the larger size.

USE COUPON IF STORE CANNOT SUPPLY VELO-DERMA

THE VELO-DERMA COMPANY
105 East 29th Street, New York City

Enclosed is my check or money order for Velo-Derma
☐ $10 flacon ☐ $25 flacon

M_____

Street_____

City_____ State_____



"Intime"
A DINNER PYJAMA
by
HATTIE CARNEGIE
INCORPORATED
42-46 EAST 49th STREET • NEW YORK
PARIS • PALM BEACH

VOGUE'S GRAND NATIONAL

(Continued from page 43)

Tweed, a suit with revers of coloured organdie, entered at the last minute by the Chanel outfit, who had been thinking of running her in the Cross-Country Steeplechase, for which she is equally well qualified.

These are the runners that are figured to show in the big money. Any one of them is an excellent bet. The old-time champion, Print-Lined Cloth Coat and Print Dress, will not be seen on the turf this year. He had a bad fall at the close of last season, which will hamper his racing prospects.

The next race, the Afternoon Gold Cup, looks as if it would be a two-horse race, this year, due to the overwhelming popularity of the preceding race, to which most people are going to give their undivided interest. The favourite is Elbow, an elbow-sleeved wool coat worn over plain, pale coloured, simple, faggoted dresses in semi-sheer fabrics like crêpe romain, or over print dresses. The only other contestant is Velveteen Jacket, a flashy French thoroughbred from the Vionnet stables. This is a velveteen jacket worn over a plain or printed dress, such as a red jacket over a navy-blue dress, or a brown one over a brown-and-white print. Even this entry may yet be scratched. It is used to French track conditions and may prove not adapted to the American turf. If Velveteen Jacket is withdrawn, the victory will go to Elbow by default.

THE LATE SEASON TRIALS

Printed Chiffon, that great champion who has so often set the pace in this race in former years, is not expected to make a very good showing. She is being saved for the Evening Derby, her owners having trained her along lines to fit her for that particular race.

The prospects for the Late Season Trials to be run in June, July, and August are excellent. The prevailing conditions in this period, from Belmont to Saratoga, are generally a hot, dry track, which calls for well-conditioned runners that are good stayers and will not quit on account of heat. White Print is a great favourite for the Trials. This game youngster is a white print on dark grounds, like brown, navy-blue, or black, with elbow-length sleeves and dark accents in gloves, belts, and bags. Another snappy prospect is Silk Coat, by Collarless out of Silk, in black, blue, or green, to be worn over crêpe dresses. Competition will be offered by Printed Suits, a famous plater, this year appearing with lingerie blouses. Printed Coat, a long coat over a dress of the print, is expected to show a neat pair of heels in this race. These are conceded to be the best picks for the Trials. However, the paddock palookas are all whispering about how many entries in this race carry a short jacket—long, short, or no sleeved. Most of the entries will appear with white hats and white jewellery.

The odds-on-favourites for this race are a group of suits who are bound to win by a walkaway. These will be in mixed colours, grey-and-green, grey-and-pink, or plain bright colours like billiard-green, brilliant red, or raspberry-red, of jersey tweed. The jackets will be slightly fitted and the skirts straighter than those one saw in last year's race, with a few pleats well placed. With them will be worn white or beige shantung blouses, or blouses in charming pinks and greens. In either case, the coat will have revers of the same material as the blouse, a feature that is setting the fashion touts agog with admiration. The feeling around the paddock is that most of the English owners would be shocked at the type of entry that is figuring most largely in this race and consider it not really qualified for cross-country running.

ON THE BIG TRACKS

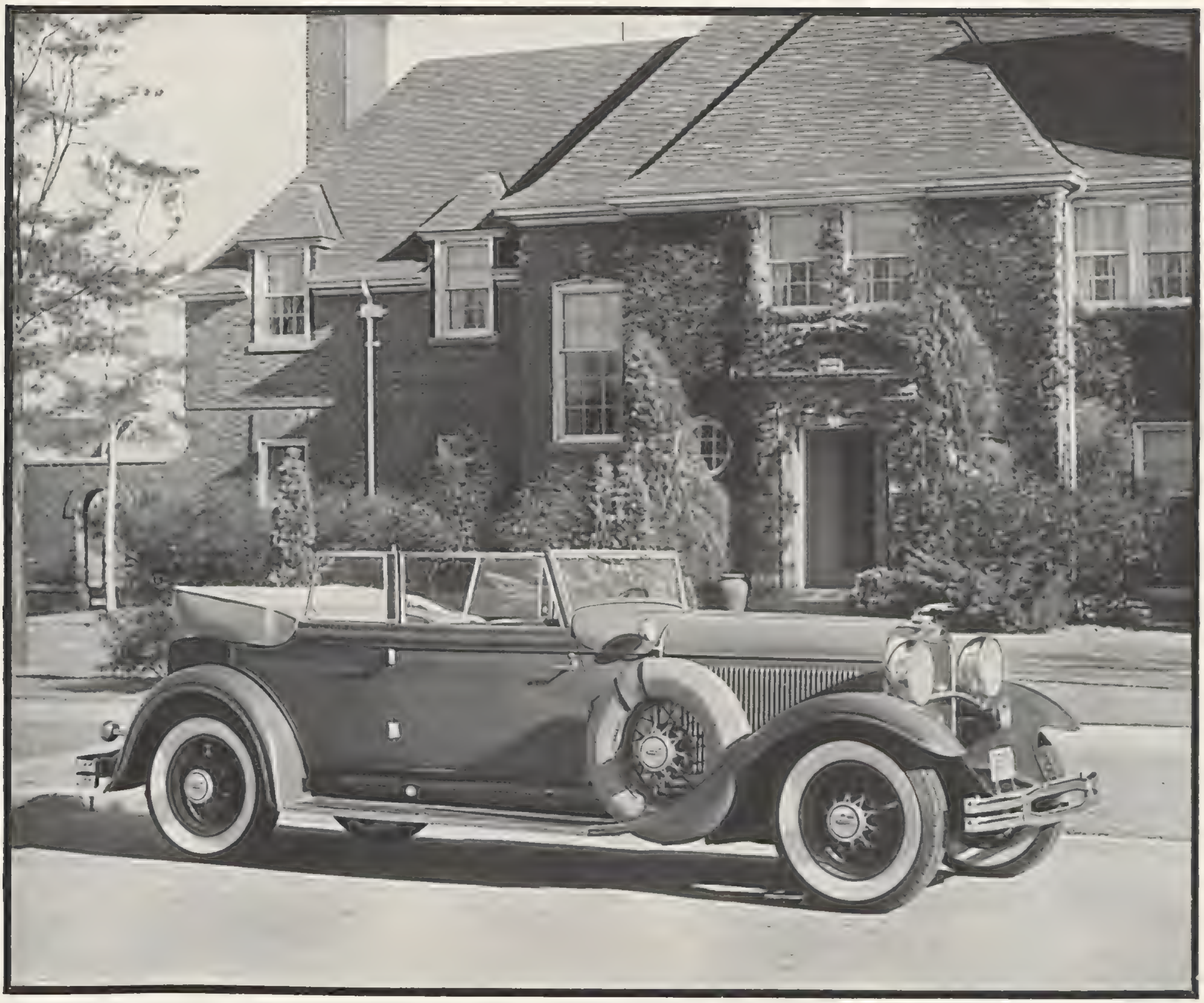
Also likely to carry her colours to victory is the bright all-green costume shipped from Molyneux's stables—a loose three-quarters length wool coat worn over a two-piece wool dress to match, which marks the return to sporting circles of the two-piece dress, which from now on will be conspicuous on the big tracks in woollens, shantung, and crêpe—very masculine, sometimes with four pockets. The Patou contender, a tweed jersey dress shown in red-brown and beige, short sleeved, with a jacket to match, is very consistent and will take plenty of beating.

Included in the equipment of most of these mighty 'chasers are many sweaters. The smartest barely touch the waist-line, others are belted, and some have crocheted yokes, bows, and incrustations that make them appear as blouses. Bright colours, plain and combined, are frequent, and all-white figures largely here, as in every other branch of the new fashion. It is said that these accessories will be a great help to the entries in manœuvring their fences and taking the difficult jump from Town-Tweeds to Country-Tweeds.

Because of the rough country and stiff jumps, it takes real stamina to stand up under the pace, and it is said that any entry running in this race would be lost without plenty of white crocheted pull-on berets, white scarfs, and thick, white, hand-stitched cotton gloves, and, for girths, leather or wool braided belts.

As usual, this race will be run again over the same obstacles later in the summer. In this later race, there are some promising entries, among them Crêpe Dress, a famous champion who has scored many a big triumph. This year, she will be seen mostly in white, but also in pink, pale blue, pale green, and yellow, worn with contrasting wool jackets. These jackets are in the maiden class: this is their first season. They are very short, short-sleeved, cut as high as the waist-line, and many have a squarish look, derived from a double-breasted cut or one like a man's vest. A red one, for instance, might be worn with a pale pink crêpe dress.

The great old-time pacemaker, The Top-Coat, is somewhat altered in form and running, being collarless or cut with revers like a man's coat and is form-fitted and generously buttoned, or, in the very new collarless version, swings loose from the shoulder. This entry (Continued on page 110)



THE NEW LINCOLN DIETRICH CONVERTIBLE COUPE

BORN OF THE MOMENT . . . BUILT FOR THE YEARS

THERE is something in the clean bright beauty of a fine mechanism that is peculiarly symbolic of our age. For today we live in the pursuit of an ideal, in search of perfection of function and line and form. To this ideal the Lincoln Motor Company is dedicated. With this ideal the new Lincoln has been made.

The new Lincoln is a unique example of conservative old-world traditions of craftsmanship combined with advanced engineering design. Its operation is alert, responsive and astonishingly quiet. Its new free-wheeling transmission permits you to shift gears smoothly and quietly—between second and high speeds, back and forth, without disengaging the clutch. And simply by removing pressure from the accelerator pedal, you can let the car glide on momentum with engine idling—thus reducing engine wear and gasoline consumption.

The new Lincoln is long, wide, and low, for added safety and comfort. It is built slowly, painstakingly, by men carefully chosen for their particular work, and it will serve you as any fine thing will serve you—with lasting satisfaction, year after year. You can trust your Lincoln completely, and be justly proud of it. For here is a modern and beautiful motor car, an expression of a high level of automotive engineering—born of the moment, built for the years. The prices of the new Lincoln range from $4400 up, f. o. b. Detroit.

France

Don't stay at home with the envious, be envied yourself!

Paris, the incomparable, with her glittering string of week-end resorts... Le Touquet, La Baule, Dieppe, Dinard... Deauville for the racing season; polo, golf, tennis, yachting... days and nights watching that miniature and spectacular drama of Empire building at the Colonial and Overseas Exposition ▼ Biarritz, St. Jean de Luz, Hendaye... a trio to shrug slim shoulders at the North and dare it to be as chic ▼ The Riviera, even smarter in its informal sun-tanned summer than in its exotic winter incarnation ▼ The Pyrenees, frosty against the blue... Gavarnie of the glaciers, Luchon where we dine in luxury tossed up 4000 feet on a wind-swept ledge, Font Romeu and the highest golf course in Europe ▼ Mont Blanc and the route des Alps, a gorgeous motor road with passes Napoleon crossed, cutting the roof of the world ... baths and cures at Evian, Aix les Bains and dozens more ▼ If we like the little and quaint... picture-book Brittany of the villages and the pardons ... if we want history... Roman France, the Chateau Country, Alsace-Lorraine ▼ Everywhere, railroads and motor buses under the same management to carry us quickly, cheaply, comfortably ... to stay at big hotels with corresponding prices, or charming little inns where we can't believe the bills without a microscope ▼ *Isn't it time you treated yourself to the holiday you deserve?*



Information and literature on request

RAILWAYS OF FRANCE

General Representatives

INTERNATIONAL WAGONS-LITS, 701 FIFTH AVE., NEW YORK, *OR ANY TOURIST AGENCY*

VOGUE'S GRAND NATIONAL

(Continued from page 108)

will, as usual, prove steady and reliable and show well in the stretch.

This is a free-style race for all ages, a real sprint with nothing barred. Many great champions will be entered in this race, as well as many notorious windsuckers who will turn out dogs. A lean, slender type of entry, with long flowing lines, is best suited to this race. The starters in this whirlwind race run all over the place, into formal dinners and parties and even, at least among the younger and more unmanageable competitors, into theatres. The type of entry that most nearly resembles an evening dress in repose is expected to scamper home the victor. Entries that carry bright colours should hold contenders in check. Jackets will be carried by many of the nimblest runners. The draped neck-line will prove a consistent in-the-money youngster. All in all, this race should be the fastest workout of the year.

A brand-new race, this season, will be the Evening Race for Covered Shoulders, an outgrowth from the Evening Derby. Due to many of the entries developing a new conformation, which consists of a covered shoulder on formal evening dresses, it was thought necessary to institute this new contest. While the semiformal evening dress with covered shoulders has been familiar for some time to the race-track fans, the chic of covered shoulders for formal wear is a new note in breeding circles. The Chanel entries of plain chiffon with long scarfs that wrap around the shoulders high in front illustrate this new breed. So does the Mainbocher contestant with a scarf-like cape. So does the Schiaparelli whose beauty is increased by the addition of a little monkey jacket made of material to match. So many of the entries have scarfs or little cap sleeves that the contestants in this race outnumber the entries in that old turf classic, the straight Evening Derby.

The following chart rates the starters for the latter race:

RACING CHART OF THE STRAIGHT EVENING DERBY

STARTERS	TYPE	COLOUR	ODDS
HIGH WAIST	More defined bust-line	Flame, white	2 to 1
HIGH NECK	Draping or cutting higher for neck-lines		2 to 1
PETTICOAT	Worn under skirts, showing in action; often of lace		2 to 1
PLEATS	Low placed on skirts		5 to 1
TWO-PIECE	Product of Patou Stables		10 to 1
MATERIAL	Satin, chiffon, crêpe roma	White, rose, black, pale green, pale yellow	Favourites

RACING CHART OF THE EVENING WRAP CLAIMING RACE

STARTERS	TYPE	COLOUR	ODDS
FIT	A new look of fitting above the waist-line		2 to 1
PINK SATIN	Chanel entry—fitted jacket to waist-line. Standing collar of brown fur or wide roll collar of blue fox	Pink	Favourite
COLLARLESS	Vionnet entry—elbow-sleeved jacket of velveteen	Soft blue or bright rose	Even money
VELVETEEN JACKET	Vionnet entry—also running in Afternoon Gold Cup—huge bow on shoulder	Mahogany-red brown	Favourite
CAPE-LIKE	Patou entry, satin jacket that ties, with elbow sleeves	Green	2 to 1
SQUARE	Lanvin entry, square kimono-sleeved jacket ties at waist, gives width above waist-line	Bright yellow-red	Even money
LONG COAT	Crêpe de Chine Vionnet entry. Long sleeves, small collar. Empire waist-line reaches to ground	White, pink, or red, blue	Dark horse

Fans will be interested to hear that there will also be two special-class races this season.

(Continued on page 112)

Say Goodbye to Moths

. . with just a phone call



At your request, your dry cleaner will return your out-of-season garments in

SANITEX MOTH-PROOF BAGS CEDARIZED

Here is real 100% moth protection. Dry cleaning makes your garments moth-free. Sanitex Bags keep new moths out. Air-tight, dust-proof, damp-proof, tough, Sanitex Bags have a lasting cedar odor that is deadly to moths. Act now to save your clothes. Phone your dry cleaner and insist on the genuine trade-marked

SANITEX MOTH-PROOF BAG SERVICE

THE SEINSHEIMER PAPER CO.
SOLE MANUFACTURERS CINCINNATI, OHIO



Their Quality Lingers

FORTY-FIVE & FIFTY-ONE GAUGES IN

••• Greater sheerness, clearness, finer texture . . . these are synonymous with HARRIS Ingrain Hosiery. But what is *most* important, after these stockings are worn . . . after they are washed . . . their quality lingers.

••• Because HARRIS Ingrains are skein dyed *before* knitting, they are fine enough for the most important event. And because they are priced right, you can wear these Aristocrats of Fine Hosiery for every occasion. Don't forget . . . their quality lingers!

AT THE FINER STORES

HARRIS
Ingrain
CHIFFON HOSIERY

HARRIS SILK HOSIERY CO.
Springfield, Mass.

KNOW THESE FAMOUS EYES?



You should for she's one of Universal Picture's greatest stars. This brown-eyed actress, who wears 14 year size clothes, is now appearing in a dramatic picture of Russian life. See below.*

refreshes eyes after motoring

Motoring causes eyes to tire and burn; often makes them bloodshot. Relieve these annoying after-effects by applying a few drops of harmless *Murine*. In a jiffy your eyes will feel fresh and rested; soon the bloodshot condition will disappear. Also use *Murine* after golf and other outdoor sports to offset eye irritation. 60c buys 60 applications at drug and dept. stores.

**Lupe Velez in "Resurrection"*

MURINE FOR YOUR EYES

Millions of Bottles Used Yearly!



WHY do leading retailers so enthusiastically feature shoes "Styled by Rysonele?" Because they are beautifully styled?—*yes*. Exquisitely fashioned of finest materials?—*yes*.

But more important, because they are made by an exclusive Rysonele method that brings you these qualities of expensive footwear at only $8.50 to $10.50 (most styles). Sold where you see the symbol, "Styled by Rysonele".

Write for name of nearest dealer

Manufacturers RICE-O'NEILL *St. Louis, U.S.A.*

Ask for

Dix-Make UNIFORMS



739—Flared model of Dixie Rayon Crepe with white detachable Organdie Collar and Cuffs in Black, Gray, Blue, Green, Tan and Orchid.
Sizes 14—42 Price $10.00
210—Apron to match. Price 1.75

Dress Up Your Maid for Spring . . .

- All along the Avenue they're getting ready for Spring—dressing up the house—dressing up the maids in uniforms colorful yet correct.
- Dix-Make uniforms, smartly styled and trimly tailored are invariably the choice of the more discriminating hostesses.
- On sale at leading department stores.
- Write today for the new booklet, "Correct Maids' Attire."

Henry A. Dix & Sons Corp.
141 Madison Ave. New York

This Modern New

DETECTO LOWBOY

will help you keep your figure modern, too! . . .



Ask to see the new Detecto Lowboys at the new low prices—$6.95 up! In a choice of charming colors.



IF it's old style to be fat today it's even more old-fashioned to be thin! The really up-to-date figure maintains a delicate balance between overweight and underweight! Weigh yourself daily on Detecto—and it will help you keep your figure young and modern.

The new Detecto Lowboy with its smart underslung lines stands less than three inches from the floor. The larger platform easily accommodates the largest member of the family! The dial—either open face or rotary—can be easily read without bending over! Detecto scales all carry the famous five year guarantee and are backed by the reputation of a quarter of a century!



Detecto Ace—$10.75
Detecto Jr. —$ 8.75

DETECTO
WATCHES YOUR WEIGHT

THE JACOBS BROS. CO., Inc.
Dept. 17 318 Greenwich St., N.Y.C.

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashions; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine, by conforming to the following regulations:

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research in order to answer it adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. E. N.: An officer in our business organization and his wife called on us one evening and left their cards. Very shortly after this, before I had returned their call, they invited us to a formal dinner at their home. In making my dinner call and returning their call to us, do I call late in the afternoon and leave cards for both my husband and myself, or should I just call and not leave cards?

Ans.: The hours between three and five o'clock are the ones suitable for paying visits. When making the call about which you inquire, you would ask to see the wife of your husband's business associate and send in your card if she were at home. If she receives you, you might leave two of your husband's cards as you go out, although it is not necessary to do so, unless for the purpose of impressing upon her that your husband had called upon her and her husband. If she is not at home, you should leave your card with two of your husband's, for them both.

Miss V. D.: Please give me specific directions for the receiving line at a college dance. This will be a very formal dance, at which both men and women will receive. Student attendants will announce arriving guests. Are women passing the line presented to men in the line? Should women in the line wear gloves? May they be taken off for dancing? What gloves should be worn at a tea-dance? How and when should visiting-cards be used on the college campus?

Ans.: At a college dance, you will be presented to men who are receiving, just as you are to women. Your name will be passed down by each person to whom you are introduced. The women who are receiving may wear long gloves or not, as they prefer. Gloves are not taken off for dancing, though many people do not wear them at all. They are now, however, considered an asset to chic. Long gloves should be entirely removed when eating, and to tuck in the hands of the glove at the wrist is not a pretty custom. With short-sleeved afternoon dresses, gloves vary from sixteen to eighteen buttons and should be wrinkled at the wrist; with long-sleeved afternoon dresses, they are wrinkled over the cuffs. They should be of suède, not kid, and may be dark in contrast to light colours, and vice versa. In general, the smartest shades this season are black, dark brown, navy-blue, and white. Professors' wives usually have special days when they are at home, but if you should happen to call when they are out, you would leave your card. We think there should be little occasion otherwise for leaving cards, as all other functions take place, as a rule, in the college buildings. If you should be invited to a large dinner, you could leave your card after a few days have elapsed.

VOGUE'S GRAND NATIONAL

(Continued from page 110)

THE MIDDLEWEIGHT HANDICAP—Purse, Chic for the Middle-aged. Claiming, Heavier figure, hard to fit. Over all kinds of country.

Three-fourths length coat—This adaptable old-timer is easy to handle and will give the rider a nice race.

Georgette pyjamas—In two shades of same colour, with long full sleeves, looks like dress—a tractable mount, easily rated.

Black-and-white—The definite favourite, sure to come in the winner.

Lace Evening Dress—An all-black entry with jacket to match. A most consistent runner.

THE RACE FOR FILLIES—Purse, Chic for sixteen-year-olds and upwards. Allowance Claimed. A straight-away sprint.

The Short-Waisted Wrap—Whole brother to Fit, an entry peculiarly adapted to this race.

Peter Pan—A Chanel entry, with childish Peter Pan collar and gold buttons.

Organdie—A delicious youngster who runs best in the evening.

Bolero—A short jacket over day dresses that is odds-on favourite in this race.

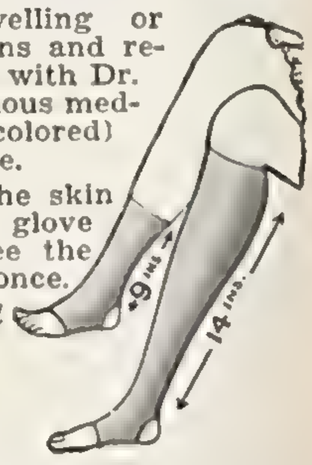
REDUCE YOUR FLESH
Arms, Legs, Bust or Entire Body and relieve Varicose Veins with

DR. WALTER'S
FLESH COLORED
RUBBER GARMENTS

MY GARMENTS have been worn for over twenty-five years and helped thousands of people all over the world. They are the *original* rubber reducing garments, made of the finest flesh-colored Para rubber, removing superfluous flesh from any part of the body.

	per pair
Have Shapely Limbs	$6.75
or Slender Ankles . .	5.00

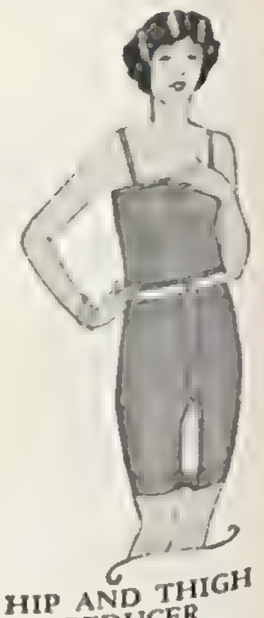
RELIEVE swelling or varicose veins and reduce your limbs with Dr. WALTER'S famous medicated (flesh colored) gum rubber hose. Worn next to the skin they fit like a glove and you can see the improvement at once. *Send ankle and calf measure.*





Reducing Corset:
Flesh colored rubber. Laced back, clasp front. Made to your measure..... $12.00
Chin Reducer.....2.50
Neck and Chin....3.50





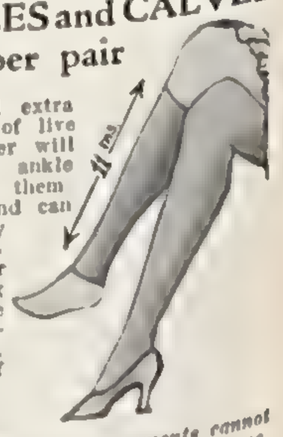
REDUCING CORSAGE
Heavy weight flesh colored rubber, for reducing bust, waist, hips and thighs. Made to measure.
Price $17.00

HIP AND THIGH REDUCER
Flesh colored rubber
Price $12.00

BUST REDUCING BANDEAU
Flesh colored rubber
Price $6.00

PRETTY ANKLES and CALVES
$3.75 per pair

DR. WALTER'S special extra strong Ankle Bands of live flesh-colored Para Rubber will support and shape the ankle and calf while reducing them. They fit like a glove and can be worn under hose. May be worn at night and reduce while you sleep, or during the day, deriving the extra benefit of the support. Relieve rheumatism and varicose veins. Send ankle and calf measure.



Write for booklet

Accurate measures are essential as garments cannot be returned or refunded due to sanitary conditions.

Pay by check or money order (no cash) or pay postman.

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389 FIFTH AVE., NEW YORK
Near 36th St. *Suite 605*

Los Angeles: Adele Millar, 1005 Brack Shops
Philadelphia: "Harrie," 223 South 11th St.



A cloud of moths . . . and a closet full of ruined clothes

EXPELLO is sure death to moths and their larvæ. It is a wonderful new moth exterminator in crystal form which emits a heavier-than-air vapor that penetrates downward through every seam, every fold and pleat. Harmless to humans and animals. Will not stain. Leaves no odor.

A $1 can of EXPELLO will protect all the clothing in your closet against moth attack. Then, EXPELLO comes in handy, snow-white, gauze bags (No. 2) for chests, trunks, drawers, etc., at $1 a can of 12 bags.

For special use in your vacuum cleaner in protecting and moth-proofing your upholstered furniture and valuable draperies, ask for EXPELLO No. 4, for 75 cents. A can of EXPELLO is packed with every set of attachments of Hamilton Beach Vacuum Cleaner and is recommended by the makers. If you cannot get Expello from your regular dealer, we will supply you direct. The Expello Corporation, Dept. 7, Dover, N. H.

Expello is sold by drug and department stores



Expello

KILLS MOTH WORMS

CUP-FORM

PATENTED

Brassière by Model

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Cup-form's soft, silken inner cups—cup the bust into smart subtle natural curves. Cup-form reduces an over-developed bust, adds charm and appeal to an under-developed bust and gives stylish comforting support. There is a Cup-form for every figure from the narrow bandeau to the full width brassiere.

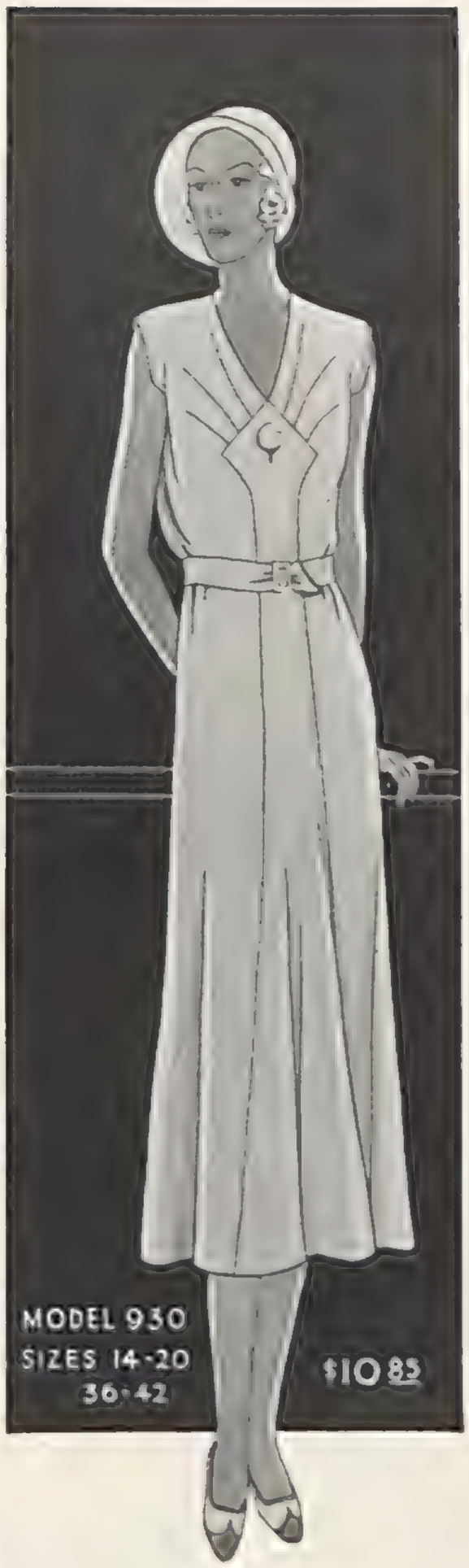


Illustrated—1138 of silk jersey, pink, white and black, $2.50. Others $1.00 to $5.00 at all leading stores. Write for illustrated style booklet.

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Send for Style Folder V-5

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So the elder J. P. Morgan is reputed to have said to an intimate. (If he didn't say it he should have.) There are many excellent opportunities today for judicious investment of surplus funds in America's fundamental values—in land and building properties, in first mortgages, in stocks and bonds of companies manufacturing essential commodities. . . . Or perhaps you would be interested in an investment trust which would distribute your capital over a range of basic industries.

The booklets listed below will give you up-to-date and reliable information on the investment situation. And this Department will be glad to have any or all of them sent to you, without obligation, of course.

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VON HORN

This Worth coat of brown duvetine, made about 1890, is worn by Princess Viggo with a hat of later fashion. The coat belongs to the Brooklyn Museum

THE UNDYING QUALITY OF STYLE

(Continued from page 37)

and twenty-one is inspiring to all who achieve it, progressively. As far as dresses go, artists of to-day are creating smartness no less desirable than artists of yesterday, but I maintain—and shall go to my grave maintaining—no better at its best.

For, after all, what is fashion but imaginative taste applied to the beings, doings, and wearings of us mortals, as approved by the initiate and accepted by their followers? Every new manifestation, even of a poor mode, has its noteworthy specimens. There are garments to wear and ways to wear them that are of everlastingly good style, though fashion may have completely changed her current expression of fitness to the passing times, and these are those.



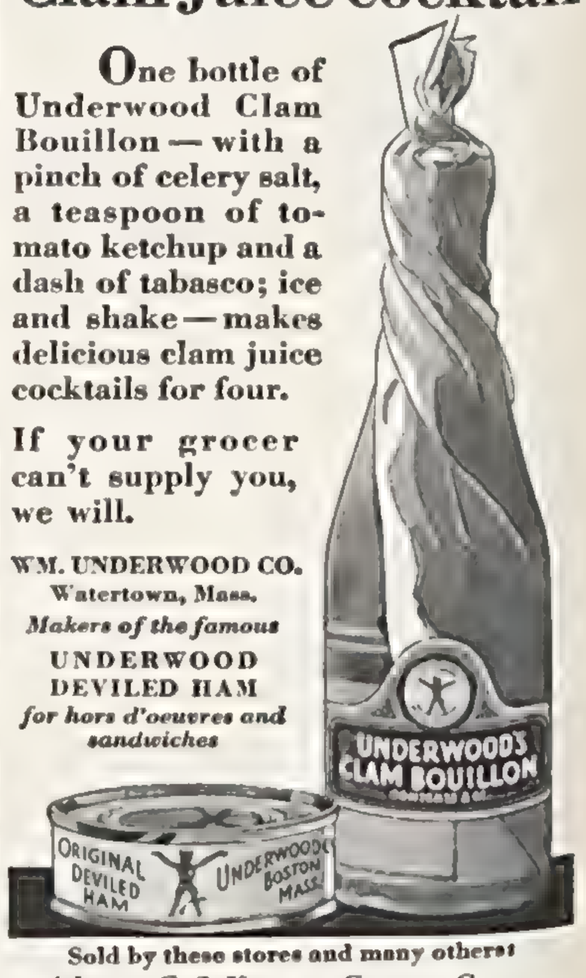
In this photograph, Miss Duer is wearing a dinner-dress of green satin brocaded in pale pink flowers, made by Worth about 1898. Owned by the Historical Society of New York; from the Hewitt Collection

...to *make* the best Clam Juice cocktail

One bottle of Underwood Clam Bouillon — with a pinch of celery salt, a teaspoon of tomato ketchup and a dash of tabasco; ice and shake — makes delicious clam juice cocktails for four.

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TO
READERS OF VOGUE

Every day socially active ladies, in one or another of a host of cities and towns, are introducing VOGUE to their friends at a rather neat profit to themselves.

We should be glad to correspond with a still greater number of ladies whose curiosity may have been piqued by the success of their friends. Our commissions, you see, are generous.

If you care to know more, please address

THE CIRCULATION MANAGER
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GRAYBAR BUILDING, NEW YORK

TO BE THRIFTY IS CLEVER . . THE CRIME IS TO LOOK IT



This is the cover of the Smart Fashions for Limited Incomes number

MAY 15 VOGUE SHOWS HOW TO ENHANCE YOUR CHIC WHILE YOU CLIP YOUR COSTS

We're all for thrift, if it's completely hidden under smartness. We believe a small amount of cash can be coaxed into buying a vast amount of chic—provided you just know how. Perhaps it means buying fewer and finer things, perhaps planning before you plunge—but, to play safe always, shop in Vogue before you shop anywhere.

TIPS ON THE SHOP MARKET

Follow Vogue's own Tips on the Shop Market . . . make even your smallest investments earn extra dividends. These tips are practical as a grandparent and infallible as an income tax collector. Read them regularly, pin your faith to them. Then, no matter how little you spend, your frocks will never have a pale, pinched look.

WE LIKE THIS ISSUE

Perhaps we're partial to this May 15 Vogue because we always get a warm glow out of feeling helpful. We like it because it serves every kind of fashion—all new, timely, utterly right. Gad-about frocks for town, gowns for evening gaieties, garden togs, beach fashions, shoes (in colors), big news about sweaters . . . all here, and presented in the Vogue manner.

YOU'LL LIKE IT TOO

Here are some other tid-bits to look for . . . an article by Richardson Wright on gardens and gardening, good ideas in decoration for the abbreviated budget, rejuvenating your wardrobe (or, monkey glands for ageing gowns), some of those Steichen photographs you look for so eagerly, reviews of cook books (and, may we add, good reviews of good cook books) . . .

JUST USE THE COUPON

We must stop—though we haven't told all, by any means. But you'll never forgive yourself if you miss this Vogue. Make sure of getting it—and 47 more—for the eight dollars which you are about to attach to the coupon below.

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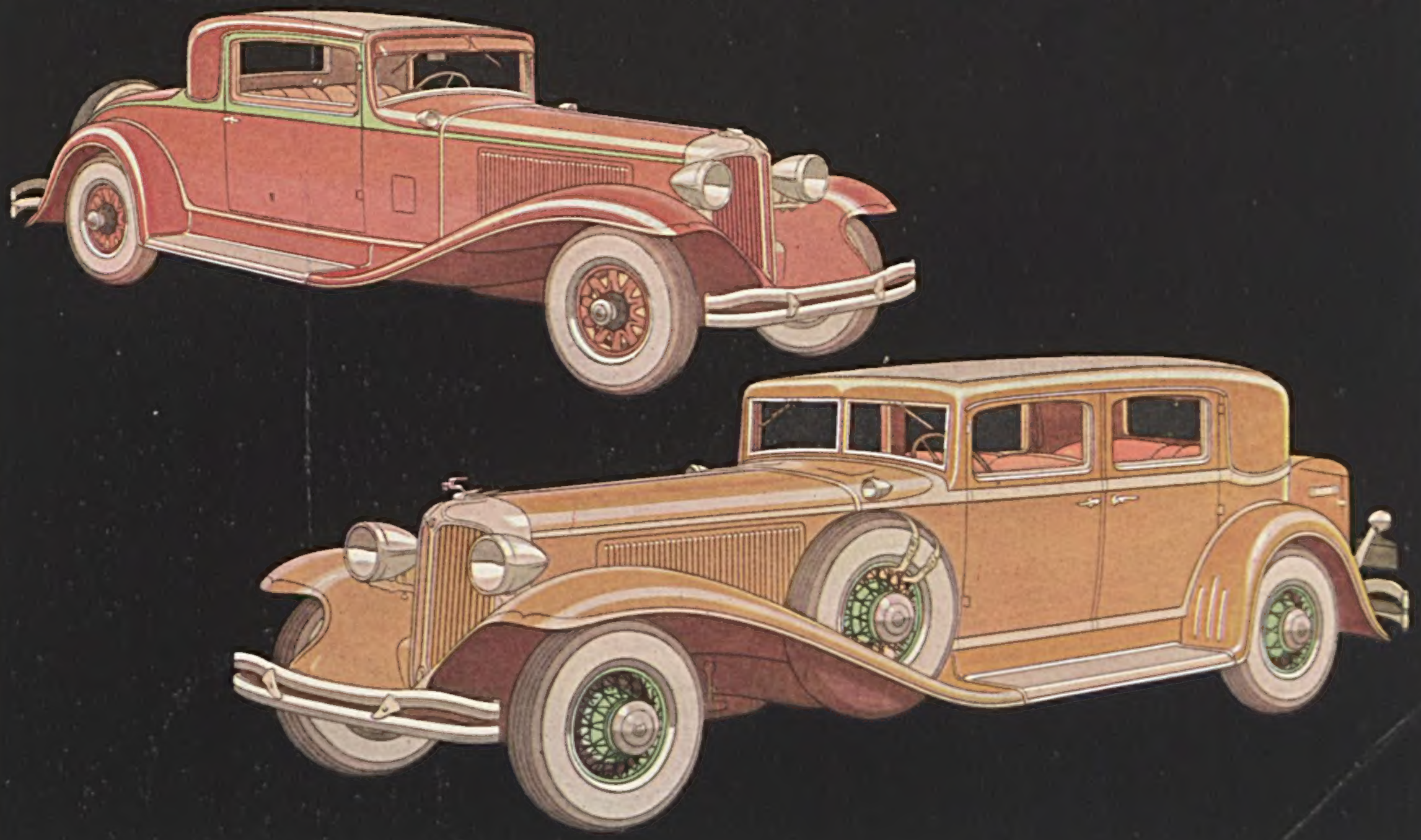
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